

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,
INCLUDING 3 COLOR PLATES.



"AFTER THE BALL." ENGRAVED FROM THE PAINTING BY RÉAL DEL SARTE.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



It is curious how the name of a painter will become so identified with a certain class of subject which has made him popular that the public will accept nothing else from his brush. Tait's stags, Hart's cows, Dolph's kittens, Brown's newsboys—how well we know them!

Each painter has tried to emancipate himself from the public tyranny, but in vain. It is so in Europe, too, perhaps to even a greater extent—from the kittens of Lambert to the cardinals of Vibert. The reflection is suggested by a paragraph in a London paper concerning the pictures and studies which the late Charles Jones left behind him. He was known to his intimates as "Sheep" Jones, and, as in the instances I have named, his unrivalled power of rendering the life-character of sheep and the texture of their wool really militated against his fame. The British public wanted his sheep on hill-side pastures, as they wanted Morland's pigs or Landseer's stags. But "Mr. Jones was really a remarkably versatile artist. He would have risen to eminence as a landscape artist in either oils or water-colors; and his studies of rough-coated dogs show wonderful power with the brush." Mr. Henry Moore, the great English marine painter, once showed me some delightful landscape and cattle pieces done by him many years ago, but he declared that it was useless to paint anything but sea pieces now; the public would not accept anything else by him.

THE critic of The Brooklyn Eagle finds the landscape in our color supplement "In the Adirondacks" painted with unusual breadth for Mr. A. F. Tait. The landscape portion of the picture is not by Mr. Tait, but by Mr. Sonntag. We did not give the latter credit for it, because we had only taken from the original painting a fragment of his composition, and did not think it fair to him, under the circumstances, to credit him with what was only enough of his painting to serve as a background for Mr. Tait's Deer. The painting is a strikingly effective picture, owned by Mr. J. H. Johnston, the jeweller of Union Square, through whose courtesy our readers are indebted for the reproduction.

RATHER a depressing analogy is instituted by Mr. A. J. Burgeon in his scientific little manual on "China Painting." He remarks:

"Like China colors so were human beings made to produce and to reflect 'pleasing' effects; to mix with each other and to stand a good firing. But alas! many of these creatures turn dark from too much of luxury, while others bleach (starve physically and morally) for the same cause. A small inheritance is sometimes sufficient to harden the hearts of brethren and make them incoherent and blither; while love and affection, like the carmines and pinks, lose their grasp on the glaze and drop off like chips in the divorce mill. There is, indeed, something terribly wrong in the treatment of life; in the relationship of man and his own kind."

On the other hand, it may be said that if we are of the right sort of clay and our colors, like our hearts, are of the right kind and in the right place, we may pass through the furnace of experience without fear, and finally come out of the fire all the stronger from having stood the crucial test. Cheer up, Mr. Burgeon!

THERE is a clever landscape painter whose work is never rejected at either the "Academy" or the "Society." The reason he gives is that he is always careful to consider the preferences of the individual members of the hanging committee. If they favor low-toned pictures, he gives them a low-toned picture, and if the preference of the majority is for a picture in a high key, he gives them that kind. At the recent "Society" exhibition he tried the opposite plan as an experiment, and his picture, to his surprise, was accepted.

AN interesting phase of the art of Sir Frederick Leighton is presented in the first number of The Studio, the new English art magazine—his practice of modelling certain figures in a painting while still at work on it. In this way, he made in clay a group of three maidens in

the "Daphnephoria" procession. These were clad with real drapery, wetted to increase the effect of its fineness in proportion to the small scale of the folds; but it is explained that this device was "only for the sake of the minuter drawing, the serious study of drapery being made from the living model or lay figure." Besides the "Daphnephoria" group, The Studio gives illustrations of clay models made by Sir Frederick for his "Perseus and Andromeda" (one of his paintings shown at The World's Fair) and for his "Cymon and Iphigenia." His only sculpture made independently of pictures named are "The Sluggard" (illustrated in The Art Amateur in April) and "Needless Alarms," both at The World's Fair; "An Athlete Strangling a Python" (shown in The Art Amateur in 1887, when a fully illustrated article on the President of the Royal Academy and his work, with some drawings specially lent for the purpose, was published), and a monument to Mrs. Browning, at Florence, and two to less noted persons in England. Sir Frederick Leighton, it should be said, does not claim to rank as a sculptor. Nevertheless, as such, he was awarded, in Paris, a gold medal for his "Athlete."

THIS point is rather interesting in view of the fact that the Royal Academy rejected the only work ever offered to it by the now famous French sculptor, Rodin. Whether or not Sir Frederick ever saw it, I do not know. The following is a fac-simile of the notice M. Rodin received. He did not understand a word of English in those days, and supposing the notice to be an invitation to visit the Royal Academy, he rushed off to invite a friend to go with him. The friend did understand English, and broke the news to his young compatriot.

Royal Academy of Arts. April, 1886.

The President and Council regret that they have been unable to accept for Exhibition M. *Aug. Rodin* one

Work No. *number*, and request that *it* may be removed as soon as possible. Should any other Works have been sent in, a further communication will be forwarded. FRED. A. EATON, Sec.

N.B.—The Works named above will only be delivered up on the presentation of the order for delivery attached to this card, signed by the Artist.

To the ROYAL ACADEMY OF ARTS. 1886.

Please deliver to bearer my Work No.

(Signature of Artist)

Received the above Work (Signature of Bearer)

ACCORDING to the catalogue of the German Section of The World's Fair, nine tenths of all the artificial coloring matter of the world are now produced in Germany. In 1891 German exports of aniline colors amounted to nearly \$15,000,000, a large proportion being sent to the East Indies to displace coloring matter of native origin. "These facts," says The Evening Post, "indicate the close alliance between German manufacturers and men of science." They also indicate very painfully the natural enmity between science and art as illustrated in the development of certain industries. The importation into the East of aniline dyes, and their adoption by the manufacturers there, has so debauched the fine color sense of the native workers at the loom, that the shawls, carpets and other textile fabrics, for which India used to be famous, are now for the most part as discordant as the worst products of Kidderminster or Manchester. "Magenta," "Solferino" and "Mauve," those vaunted products of coal tar, mark very fittingly the hideous period of the third Napoleon—the era of benzine, aniline and crinoline.

It is difficult sometimes to account for the prejudice a connoisseur takes to some picture in his collection which may really be a masterpiece. I could cite instances in which some interested dealer or some ill-natured critic has, by a slighting word, or only a shrug of the shoulder, put the owner of a painting out of conceit of it, although the latter may, up to the very hour previous, have prized it above any canvas in his possession. Some of the greatest modern paintings have changed owners from no greater cause. Sometimes the sight of a certain picture becomes tiresome, perhaps without any explicable reason, and the owner has confidence enough in his own judgment to let it go, no matter what is its pedigree. I do not doubt that Mr. Frederick L. Ames, of Boston,

who is a true connoisseur, had a good reason for selling Rousseau's well-known "Vallée de Tiffauge," which may be remembered as one of the masterpieces of the Barye Monument Loan Collection. About 1888 he paid Durand-Ruel something like \$25,000 for it. Mr. Vevers, in Paris, recently bought it for \$30,000, and Mr. Chauchard has offered the latter an advance of \$10,000 on the price he paid for the picture.

CONTINUAL complaints of vandalism fill the French papers. At an exhibition of paintings at Mulhouse, to which Dagnan-Bouveret, Gérôme, Benjamin Constant and other well-known artists contributed, a picture by Mr. Paul Sinibaldi was mutilated by having the head and shoulders of one of the figures cut out with a pen-knife. The act is attributed to a young German, who has fled to Switzerland, and the motive assigned is "erotomanie." Mr. Sinibaldi is represented at Chicago by a cleverly executed figure of an East Indian princess, "The Daughter of the Rajah."

BUT the officials in charge of the Louvre are said to be guilty, through ignorance, of much worse acts of vandalism. It is affirmed that important pictures of Rubens, Rembrandt, Frans Hals and others of the Dutch masters have been scraped like a brown-stone front and varnished till they shine like a waxed floor. Under the last Napoleonic administration the series of Marie de Medici by Rubens were first "skinned" by a too vigorous application of alcohol, and then, as the public objected, were covered down again with a "sauce," which restored to them the look of old pictures, but not the same that they wore before this double operation. Pictures of Gerard Dow and of Ghirlandajo were similarly treated; but when the cleaners attacked the celebrated "Shepherds" of Poussin, the outcry was such that they gave over their experiments for the time. Recently the pictures have been left to themselves—that is, to the dust and the damp—only too much; but the publication of some notes on the management of the German museums appears to have waked up the present officials to a disastrous activity. In Germany, it appears, it is the custom to subject paintings weekly to a careful dusting, and, when it is necessary, a still more careful cleaning with a soft rag and a little warm water. But the Louvre had been so long neglected that the officials probably felt that stronger measures were called for.

ACCORDING to Mr. André Michel, Paris correspondent of The Athenæum, the contributions of Mr. Burne-Jones to the Paris Salon of the Champ de Mars must have been a curious puzzle to the average visitor, "and even some of the critics." The latter, reading in the catalogue the two titles, "Perseus" and "The Depths of the Sea," confounded the two subjects in their comments. The Perseus in Mr. Burne-Jones's picture illustrates the moment in the story when the hero has arrived in the marvellous region inhabited by the Graie, and has taken possession of the solitary eye of the three sisters until they consent to serve him as guide on the road which leads to the home of the Gorgons. The three women, veiled in sombre blue, are stooping toward the earth, strewn with grinning skulls, looking for the lost eye. The Frenchmen, it appears, supposed the scene of this mysterious incident to be "the depths of the sea." This really suggests a depth of ignorance such as the Gallic critics might even hesitate to associate with American art connoisseurship, at which they are never weary of poking fun.

It would have been a surprise to me to learn that the Medal of Honor for painting in the Salon of the Champs Elysées had been awarded to a painter of the rank of Roybet, but for a suggestive fact that came within my personal observation a few years ago, when I was in Paris. An American artist, with whom I was walking, stopped me at a certain street door, and, pulling me inside, said: "Come upstairs with me, I want to show you the picture that is going to take the medal next year." We entered the studio where a painter was at work on a classical subject crowded with figures. I do not recall the title; but this was the very painting to which the Medal of Honor was awarded the following year, just as my companion so confidently had predicted would be the case. MONTAGUE MARKS.

THE "ACADEMY" LOAN EXHIBITION.



I. THE Belmont collection of paintings, which, with some pictures lent by other owners, forms the major part of the Loan Exhibition now open at the National Academy of Design, has never before been exhibited as a whole, except in the private gallery of Mr. Belmont. It includes many works by painters fashionable in their day, but now little thought of, and at least as many works of the sort that are unlikely ever to grow old. It is a collection, in short, of the kind now beginning to acquire an historical interest—a fact which the managers of the exhibition seem to have kept in view when they selected to fill up the galleries with examples of the early English, American and French schools. But the other works of art in the exhibition are, taken together, of almost equal interest. These comprise Chinese porcelains from the collections of Mr. J. A. Garland, Mr. Henry Sampson and Mr. Heber R. Bishop; tapestries and rugs lent by Mr. H. G. Marquand and Mr. S. P. Avery; embroideries belonging to Mr. Louis C. Tiffany; cloisonné enamels owned by Mr. George A. Baker; silver and silver-gilt bindings from Mr. Avery; and Greek vases, glass and terra-cottas from Mr. T. B. Clarke. It being impossible for us to do justice to the exhibition within the limits of a single article, we will attend first to the Belmont, and will take up the remainder of the exhibition in our next number.

The French school is represented in the Belmont collection by good examples of many of its most famous painters. An exceptionally interesting Michel is a "Landscape," with cottages and trees to the right, over which a storm-cloud is gathering. There is a fair Jules Dupré, "Evening;" a cleverly composed group of "French Prisoners," by Grolleron; a pretty "Coast View," by Maurice Courant, dotted with small figures on the beach, and white sails and black hulls of boats in the offing. Courant is a little-known but talented pupil of Meissonier, of whom there is a celebrated example, "The Chess-Players," a couple of cavaliers in Louis XIV. costume, absorbed in their game at a table in a richly furnished room. A beautiful little "Landscape" by Diaz shows the usual rocky foreground, with a pool; but there are only a few trees in the distance, and the composition, at first sight, suggests Rousseau rather than Diaz. Bouguereau's "Twins" is deservedly one of the most popular of his works. Millet's "Peasant at Work" with a hayfork, at sunset, a huge hay-wain, with its load half completed, in the distance, is a very enjoyable example of the painter. There is a theatrical "Storming of Cairo," a group of soldiers pushing through an Arab gateway, by Horace Vernet. Troyon's "Cattle Grazing" displays the contrast of which he was so fond, of light and dark colors in the hides of the cattle. A cow, spotted red and white, stands apart under a willow tree; and, near by, a white cow is grazing, and a dark brown cow, foreshortened, is licking her hide. In another Troyon, "Cattle Drinking," the cattle are hardly as important as the landscape. Gérôme's "Slave Market" is harsh in color and "tight" in drawing. Vibert's "The Reprimand" shows the two types of religious life with which we are so well acquainted in his pictures, the cardinal, easy-going and self-indulgent, and the monk, lean and fiery. The latter appears again in Louis Gallait's "Duke of Alva and Vargas." Fromentin's "Bedouins" are mounting a rocky slope toward a gray Moorish watchtower. Detaille's "Rifle Practice," a small picture with platoons of soldiers loading and firing, has qualities which rarely appear in his more elaborate works. Henner's "The Nymph" is a decorative oval composition in which the deep blues of sky and water, the greens of sward and foliage, and the flesh-tones of the bathing nymph are even more happily brought together than usual.

The Netherlands painters—at least the older ones—are very fully represented. There is an excellent Clays, with a group of vessels close together, prow and stern, to the left, and one, broadside on, at some little distance to the right. There are examples of Nicaise de Keyser, Bosboom, David Blés and Jean Baptiste Madou, names more

famous thirty years ago than now. Of Baron Leys there is a "Marguerite Leaving Church," with her aunt, Mephisto and Faust looking at her through the churchyard railings. There is one of Koekkoek's brown and green landscapes; an early Alfred Stevens, which suggests Couture, "The Student;" examples of Florent Willems, Louis Robbe, de Winter, van Hove and Dillens.

The humorous observation of life for which the German painter Knaus is famous has seldom shown to better advantage than in his "Going to the Dance." Bass-viol, fife and fiddle; the man with the beer keg on his shoulder; the apprentice with his lass; old people and children come dancing out of the picturesque gate of some old town bound for a merry-making in the fields. It suggests the opening scene of Faust. Schreyer's "Wallachian Team" at the turn of a forest road is full of spirit. There are several landscapes of Andreas Achenbach; a humorous "Baron Munchausen," by Professor Johann Geyer, and an "Italian Peasant Girl," "type romantique," by August Reidel. Other important paintings of the Belmont collection are Calame's "Swiss Lake;" Ziem's "Grand Canal;" Madrazo's "The Coryphée;" Chaplin's "The Dove;" Rosa Bonheur's "Rendezvous de Chasse;" Boughton's "The Dismal Swamp," and Jacquet's "Return from Market."

Some of the old English paintings in the North Gallery are such as might have been selected to show how much worse than our Academicians some of these "old masters" could paint. The Lawrences, Lelys, Hoppners and Reynolds are very poor examples of these painters, assuming that a fraction of them are genuine. Hoppner's "Shelley as a Youth" would have a certain interest if one could believe that the poet ever looked so idiotic. Gainsborough's little "Garrick," stiff and posy, with his legs crossed, misrepresents the painter of "The Blue Boy" sadly. It is a treat, however, to see again the two studies by Delacroix belonging to Mrs. Blodgett. They were made for the series of lunettes which were destroyed in the burning of the Hôtel de Ville of Paris during the Commune. In the "Hercules," resting at the foot of his pillar, the principal figure is highly finished in that hatched execution so characteristic of Delacroix's most important works. The background is an ideal landscape of the Straits: Apollo is guiding his chariot to below the horizon on the right, and Nereids and sea-gods are sporting in the waves. The other two sketches are of "Aristotle" making notes of animals which his servants are bringing before him, and "Cicero" speaking in the Forum. They are slighter in execution, though the composition is fully grasped. Rousseau's "Fontainebleau—Autumn," with its brown trees and rocky foreground, and figures out of some one of Sir Walter Scott's novels, is also a picture which one cannot see too often. These, with Drouais' pretty "Child and Dog," Fromentin's "Meeting of Arab Tribes in the Desert," and Mme. Vigée Le Brun's "Portrait of Mme. de Polignac," in Tyrolean hat and feather, come from Mrs. Blodgett's magnificent collection.

It is to be hoped that the Puvion de Chavannes decorations for the Boston Library will be more successful than his ceiling for the principal staircase of the Hôtel de Ville, Paris, promises to be. Judging from the drawing of it shown at the Salon of the Champ de Mars, the latter, it is thought, will not add to his reputation. He had misgivings from the beginning, when he was asked to undertake a ceiling painting, and he only yielded to the great pressure that was brought to bear to overcome his dislike to attempting such a work. This is easy to believe. Eugène Delacroix, at the Palais Bourbon and at the Luxembourg, has shown that a landscape can be painted on a ceiling to form a beautiful decoration; but Mr. de Chavannes has refrained from trying so dangerous an experiment. His subject is the "Homage of Victor Hugo to the City of Paris," and the figures are arranged on the line of the horizon, so that they can be seen when in a vertical position, such as they occupy at the Salon (against the wall), without nevertheless violating essential principles of perspective in ceiling painting.



THE WORLD'S FAIR

DECORATIONS IN COLOR.

III.—INTERIOR DECORATIONS, WALL PAINTINGS.

GARI MELCHERS'S two huge paintings, "The Arts of War" and "The Arts of Peace" contain nothing that is worthy of the painter of "The Pilots" and "The Sermon" in the Fine Arts Building. In "The Arts of War and the Chase" some attempt has been made to fill the semi-circular canvas agreeably. But the man who has turned aside to tie his sandal would have done better in the opposite corner to that in which he is placed; the procession of soldier musicians is awkwardly cut short; the poorly modelled white horse on which the general rides makes a huge blank in the middle of the picture; the poses are conventional. But there is, at least, some appearance of animation in this picture, which is entirely lacking in "The Arts of Peace." Here the centre again makes a white patch—an altar with a clumsy statue of Minerva upon it. A pilgrim poet offers his verses to the goddess, and behind him come other figures with gifts, apparently of more value. This is the best part of the work. On the steps of the altar is seated a nude youth with a drawing-board; a boy is looking over his shoulder, and a young woman with a babe in arms also regards the efforts of the young artist with a rather puzzled expression. Behind the altar another young woman, representing study, we presume, is poring over a manuscript, her pedagogue standing over, staff in hand, and just behind him a man is measuring a globe with a pair of calipers. Mr. McEwen has been more successful, at least in his borders of foliage, which are quite well done. There is much graceful play of line in his picture of "Life" in which two white-clad figures are shearing a sheep in one corner; a cross-legged weaver is at work at his loom in the opposite corner, while in the centre a classical tailor's apprentice is measuring a classical maiden for a new robe, and, behind her, a tired-looking Atalanta is making haste slowly toward a standing figure of Minerva in front of a sacred grove. The corresponding panel, "Music," has a fat baby thumping a tambourine and yelling with all his lungs in the centre, and the rest is a medley of fauns and satyrs, flute-players and trumpeters as discordant in line and color as the noises that they suggest. Mr. Earle's two compositions, "Glass-blowing" and "Pottery-making," are more seriously treated and more worthy of the artist's reputation; but even in his case the absence of the stimulus supplied by novel and difficult conditions has made his work tamer and less interesting than any of those in the domes. His two lunettes, however, are the only ones in the eight which approach in merit Mrs. Macmonnies's in the Woman's Building, for a description of which the reader is referred to our article on "Woman's Work in the Fine Arts." Our illustrations of these decorations are necessarily left over until next month.

The Transportation Building, the only one of the large buildings in which color has been lavishly used on the exterior, is, we are sorry to add, a complete failure. Architecturally, the building is far from bad, its succession of piers and round-headed arches, broken by its massive and richly sculptured "golden gate," being very effective from a distance. But the color decoration, for which Messrs. Millet (not Mr. F. D. Millet) and Healy are responsible, adds no element of attractiveness, and takes away from its dignity. The window heads are surrounded by a deep band of conventional ornament, which is carried across the piers at the spring of the arches. The borders of this band interpenetrate with those of a conventional frieze in the manner of late and bad Gothic mouldings; and the confusion is worse confounded by disks and panels, which appear to have been stuck on as an afterthought, their outlines running in and out among those of the frieze. On this wavering background of pink and green, which destroys all appearance of stability in the building, are applied, between the windows, angels with outstretched wings, which may aptly or otherwise symbolize our modern rapidity of movement, but which still further injure the effect of the architecture. Of the less ambitious attempts at color decoration in the Agricultural Building, the dome of the Administration Building, the interior of the New York State Building, and the German, French and Austrian courts in the Liberal Arts Building we must speak in another article.

AMERICAN PAINTING.

III.—MELCHERS, McEWEN, SHIRLAW, CHASE, MARR, DUVENECK.



As we have already pointed out, only in rare instances does the decorative painting at Chicago afford fair measure of the abilities of the artists concerned. This is in no case more remarkable than in the work of Gari Melchers and Walter McEwen, both of whom have produced but mediocre decorations, and both of whom exhibit notable easel pictures. Melchers is a Westerner, having been born in Detroit, and he has had that sort of eclectic education which seems, in his and several other cases, to develop originality. He has studied both in Munich and in Paris, and he appears to draw his subjects largely from Holland, and has developed a very interesting if not altogether admirable personal style, the qualities of which it is impossible to refer wholly to either French or German teaching. As is always the case when we are confronted by anything new, it is what is disagreeable in Mr. Melchers's work that strikes us first, and we find ourselves vexed by his hard outlines, his harsh color, and his inclination to omit all those delicate nuances which in nature blend tone with tone. In at least two of his principal works, "The Sermon," illustrated in our May number, and "The Communion," this apparent insensibility to the middle tints so universal in nature is very marked. There is nothing of that sort so decided in any picture of importance in the German section. French practice certainly does not countenance it, and it is the glory of modern Dutch painting to make much of those very effects which Mr. Melchers ignores. If the trait is to be referred to any foreign school, it is to the German; but it must have taken a strong personal bias to develop systematically what in serious German work appears only as an unconscious failing. A similar tendency appears in Mr. Melchers's choice of rough-hewn types of character, capable of only the most elementary emotions. How excessively simple the sentiment of the woman with bowed head in "The Sermon;" how hard the stare of the older woman, who is looking at her, will appear if the picture be compared with one of a similar subject in the British section—Mr. W. H. Y. Titcomb's "Primitive Methodists, St. Ives, Cornwall." The English miners in Mr. Titcomb's work are capable of arguing over points of doctrine; the religious sentiment in Mr. Melchers's peasant woman scarcely rises beyond a primitive instinct.

But, as this first impression wears off, one finds that Mr. Melchers is capable of painting higher types of character and more complex expressions. The cropped-haired exhorter in "The Communion," in his rusty cassock, appears almost pathetic in contrast with the dull but evidently sincere communicants seated in clumsy fashion about the deal-table, spread with a clean white cloth. He is one of those who strenuously hold fast to fundamental verities, such as are commonplaces to most of us. In "The Pilots," again, Mr. Melchers has succeeded in painting varied and interesting types of character. The old men are seated about a table on which one of their number holds a model of a three-master, which he is rigging up. They are all much more interested in this business than they would be in any sermon which did not happen to "strike home" in the bluntest fashion, and are therefore much better subjects for the painter than the same men would be in church. It is but justice to say that Mr. Melchers rises to the occasion. The man employed on the toy ship by the window is actively happy; the others passively look on or smoke; one is thoughtfully filling his pipe with a characteristic action of thumb and forefinger. Each man is an individual study, differing from the others in features, proportions and attitude. And as their characters are better discriminated, so also they are better painted

than the figures in the two other pictures. The heads are no longer merely blocked out. Light is carried into the shadows, and the carnations are those of living flesh, not of painted wooden figures. Still, the color in all these pictures is strong and crude; blue painted wainscots, red-tiled roofs and green shutters are not very harmonious. In two smaller pictures of a pair of lovers going skating, and another pair in church, it is notably better. The white, snow-covered background bears up the flowered purple of the girl's dress and the boy's blue jacket in the one case; and in the other the curious patches of color in the costumes and on the wall are less violently aggressive than in "The Sermon." But while somewhat lacking in refinement, it is impossible to deny that Mr. Melchers's work shows evidence of real strength, and there are indications in "The Pilots" and in "The Skaters" that refinement of color may come later. Curiously enough, this refinement of color comes factitiously in the case of "Married," as it hangs next to the powerful purples of Sargent's large painting of Miss

in interest. The light falls from above and behind on the principal group, standing in the middle of a stone-walled prison cell—a young woman dazed and obstinate, her mother vainly endeavoring to draw from her some explanation or confession, and an old woman maliciously taunting her with being concerned in the same crimes and being brought to the same end with herself. At the right, near the door, is a group of sour-visaged Puritans in black cloaks and hats and falling collars, which leads us to suppose that the story illustrated is that of the famous Salem witches. In a humorous "Judgment of Paris," a young Dutch boor deliberating to which of three very ugly girls he will give an apple that he holds in his hand, the same problem of light entering from behind is attacked again, and it seems to us yet more successfully than in either of the two more important pictures.

Walter Shirlaw was one of the first to introduce here the broad handling and vigorous modelling of the Munich school, and his picture, "Sheep-Shearing in the Bavarian Highlands," was one of the first that he exhibited. An interior of some old monastic building converted to the uses of a farm outhouse is filled with men and women in Bavarian peasant dress actively engaged in the occupation which the title of the picture sufficiently describes. There is much clever grouping, good drawing and effective light and shade in the work, but the color is bituminous and the values are not well rendered. Mr. Shirlaw is much better represented by a later half-length nude, "Rufina," in which there is excellent painting of flesh, a good warm tone of color and much expression of life in both features and figure. Frank Duveneck was, with Mr. Shirlaw, one of the few young artists who revolutionized American painting some dozen years ago. He has exhibited very little, and his contribution here has evidently been painted some years. It is badly cracked, and the treacherous bitumen which was the bane of the Munich school at the time has run in places, badly damaging the picture. It is a broadly painted portrait of an old man in a high-backed chair, very low in tone and remarkably effective even now. William M. Chase, another of the Munich band, has long abandoned bitumen and aggressive handling, as, indeed, have the best painters of to-day in Munich itself. There is no more versatile talent in the American section. His nudes seldom attain the quality of flesh or the life-like aspect that we have noted in Mr. Shirlaw's work; but his portraits are often exceedingly clever, his still-lives yet more so, and there are landscapes from his hand which might make the fortunes of three or four different painters. His full-length "Portrait of Miss M.," turning to look at the spectator over her shoulder, and his "Alice," a little girl tripping forward with head thrown back, are examples of a happy knack that he has of hitting upon characteristic poses for his models. But we like better than either his portrait in pastels of a young woman in gray standing before a green plush portière, as though ready to leave, but disposed to wait our convenience. His "By the Lake" is a Central Park scene, with figures painted with mirror-like precision.

The one thing that Mr. Chase has not done is to paint a large historical composition, and that has been done in the Munich manner by Carl Marr, whose "Flagellants" is one of the largest and most crowded canvases in the galleries. It illustrates, we believe, an incident that occurred during Savonarola's rule in Florence. A procession of half-nude men and some women march forward, scourging their shoulders till the blood comes, in broad daylight in the public square. They surround the marble steps of a church to the right, and the worshippers rush out to see them pass. Several young men bear along a litter on which lies a young enthusiast apparently in a dying condition. To the left, up a narrow street filled with the throng, one catches a glimpse of the reformer's convent on the heights of San Miniato. The placing of this great mass of figures is most carefully worked out. It is no mere impressionistic crowd, but every figure occupies a certain space; and the actions and expressions both of the flagellants and the on-lookers are varied and sufficiently natural. Yet the picture does not move us, not even to disgust; and it is



"THE WEDDING." FROM THE PAINTING BY GARI MELCHERS.

(IN THE AMERICAN SECTION OF THE PALACE OF FINE ARTS, AT THE WORLD'S FAIR.)

Ellen Terry as Lady Macbeth. The juxtaposition, instead of crushing Mr. Melchers's canvas, subdues its somewhat too aggressive blues, and altogether lends tone to this clever little picture, in which there are some beautiful passages of painting and an excellent feeling for atmosphere.

Mr. McEwen is also a Western man, and has had a Munich training, corrected by some additional study at Paris. His forte is in the painting of children, into whose feelings he enters with a zest which is as rare as it is delightful. The little girl listening with such absorbed attention to the ghost story in the picture which we illustrated last month is an example. The effect is one which has been attempted by many artists of late years. The relieving of white against white, the distinguishing from one another of a number of almost positive grays in the dress of these white-capped, white-aproned, red-jacketed girls, was more truly the artist's motive than the illustration of a tale about a ghost. But in "The Sorceresses," though the effect of light is even more difficult, the dramatic situation quite overbears it

plain that the painter thought of the subject only as furnishing a splendid opportunity to show his ability in grouping and his command over the nude. This he has done; but as a painting the work is far inferior to his more recent picture, "A Summer Afternoon." The masses of white drapery in the "Flagellants" are all of one tone, and the shadows especially are heavy and opaque; but in the latter picture, which is almost altogether in shadow, these faults are not to be seen. The subject is a family party at tea in an arbor through which the light penetrates, falling in oval flecks on grass and gravel and white dresses of the women and speckled hens in the foreground, which are being fed by a child and its nurse, or mother. The effect of light coming through thick leaves has, we believe, never been better rendered. It dazzles the eyes; yet there is no loading on of white nor darkening of the shadows, which, on the contrary, are light and transparent. Mr. Marr is a native of Wisconsin, and has studied under his father and at Munich.

merely amusing, or that, if it has a serious side, it is one that need not concern us. If it be true, as Mr. Chamberlain says, that the professors at Tokio are meditating the conversion of our artists to Japanese methods and ideals, they are to be excused, for we have already learned much of their countrymen, and have still much to learn.

In the art galleries at The World's Fair, Japan has for the first time placed chosen works of living artists in direct competition with those of America and Europe. There is visible in these works very little of that distinctive foreign influence of which we hear so much. Japan is, indeed, the only country besides France that can be said to have a well-marked national style. And though several of the paintings show a persistence of mediæval methods, others again can be judged of by the same canons that we apply to our own work, and especially to what is most modern and most vital in it.

But before dealing with this modern phase of Japanese art, to us, of course, the most interesting, let us take a general view of the various Japanese exhibits at the

paintings, bronzes and lacquers in the Art Building, to which we will return.

THE interior decoration and fittings of an ordinary Japanese house may be seen in the Woman's Building. The two diminutive rooms reproduced are those at the back of the house—the most honorable part, looking on the garden. They are divided by a sliding screen. The posts and beams are of a pinkish-hued wood, left of its natural color, except at the joinings, where it has been given a few coats of black or yellow lacquer. Under the eaves runs a sort of frieze of panels of the same wood, in which ornamental openings have been cut for ventilation. The rest of the outer wall is replaced by sliding panels in elaborate lattice work, framed in white wood and with cross-bars of a beautiful brownish lacquer, slightly clouded at irregular intervals. These lattice-work screens are backed with tough white paper, which is covered on the inside with cloudings of ultramarine, emerald green and gold, and branches of plum-tree also



"BEGGARS OF CORDOVA." FROM THE PAINTING BY E. LORD WEEKS.

(IN THE AMERICAN SECTION OF THE PALACE OF FINE ARTS, AT THE WORLD'S FAIR.)

JAPANESE ART AT THE WORLD'S FAIR.

IN speaking of Japanese art it is well to remember that experts like Fenellosa and Anderson compare its ancient religious paintings with those of Botticelli and the Italian fourteenth-century painters; that Mr. Whistler goes further, and mentions Hokusai in the same breath with Pheidias; that Rousseau sold his pictures for small sums to buy Japanese kakemonos; and that our modern Impressionist school is to a great extent an outcome of the effect which Japanese art has had upon those best qualified to judge of it—our artists. We should rid ourselves of the notion that it is an art apart, having no sort of relation with our own. And though there is no such sharp distinction between the fine and the applied arts in Japan as with us, we should not forget that with us it is largely artificial, and that the Japanese are not without art works which show as little trace of any mere utilitarian influence as those which we are in the habit of speaking of as works of fine art. We should lay aside our notion that Japanese art is

Fair. These are no less than six in number, disposed in different parts of the grounds. There is a Japanese bazaar in the Midway Plaisance, where the visitor may see the processes of production of the commoner sorts of wares, and may buy them if he feels inclined. There is another large show of commercial wares in the Liberal Arts Building. But the lover of art will only waste his time if he goes farther than the handsome entrance gate of this section. It contains only the sort of goods that are manufactured for unintelligent European and American buyers, and reflect their taste, not that of the Japanese themselves. But a portion of a Japanese house in the Woman's Building is worth looking at more than once, and, together with the tea-house near the Fisheries Building, will give the visitor some idea of the domestic architecture of the country. The beautiful pavilion on the island in the Lagoon, which the Japanese Government presents to the city of Chicago, is well worthy of attention both as a building and for its interior decorations, and the historical display which it contains. And, finally, there is the exhibit of modern

in gold. Notwithstanding these brilliant colors, there is so much plain wood and grayish-white paper in the interior that it has rather a modest look. The thick white mats which cover the floor likewise help to relieve the eye and to secure harmony. Over the recess of honor in the small inner room the decoration changes to a view of green hills and pine-trees, very conventionally treated, on a dotted gold ground. The ceiling is unvarnished wood. One of the most curious elements of the decoration is the large nail-heads, an inch and a half or two inches across. They are of various shapes and variously colored metals, representing maple leaves in bronze with a brownish patine; rosettes and quatrefoils in yellow bronze; fir cones in rusted iron; wave patterns in black lacquer on brass; butterflies in silver bronze, and so forth.

THE PHOENIX PAVILION (of the Japanese), as it is called, on the island before mentioned, is a group of three separate buildings, connected by open porticoes. It is sometimes spoken of as a copy of one of the cele-

brated temples at Ise, but in reality it was designed for its special purpose, as a museum of Japanese art, and it is more like one of the garden pavilions of the Imperial palace than the very ancient but very plain temples referred to. It will be sufficient if we describe the central pavilion, which is the most richly decorated. We will have something to say of its contents later. Like Japanese buildings generally, it is raised from the ground about four feet, and is surrounded by an open piazza, protected by the overhanging eaves. The railing surrounding this piazza is like all the rest of the woodwork, of a close-grained yellow wood, and is protected at the joinings by plates of engraved brass. In the two smaller pavilions these are replaced by iron, lacquered red. The folding-doors are similarly strengthened at centre and corners; but any of the lattice screens forming the walls can be pushed aside, for entrance or exit, so that these doors are rather ornamental than specially useful. The lattices are in this building lacquered black, and, as usual, are covered on the inside with paper. It is worth remarking that, notwithstanding the apparent flimsiness of this construction and its exposed situation, it stood the storms of last winter and spring much better than any other building on the grounds, and the interior was always perfectly dry and comfortable. A canvas awning put out to windward was all the extra protection needed.

In the interior, a narrow corridor runs round three sides of a large central room, and separates it from two smaller rooms in the wings of the building. All of these may practically be thrown into one room by opening the sliding screens. In the rear of the central apartment is the usual raised dais in a recess beautifully painted with tree peonies in flower. The walls—that is to say, screens, of the corridor are painted with wild ducks rising from among reeds; the frieze, with mountain summits and clouds; and at the ends are two splendidly designed pine-trees. Gold is liberally used both as a solid background and scattered in small specks to represent mists, but otherwise all these paintings are entirely naturalistic. These screens are, in short, nothing less than huge water-color paintings, which are decorative chiefly because of the management of the background. The ceiling, however, is grandly conventional. It is divided by lacquered cross-beams into coffered of about a foot and a half square, and these are filled with repeats of a circular composition of two phoenixes (so called—really a conventionalized representation of some bird of the pheasant kind). It is from this ceiling

that the pavilion takes its name, in which a complimentary allusion to Chicago's recovery from its great fire is doubtless intended. Much of the interior woodwork is covered with black lacquer brought to a mirror-like polish, and we were assured by Mr. Ito Sadafumi, who superintended this part of the work, thirteen coatings thick. The entire decorations, paintings and all, are the work of professors of the Tokio Art School—of whom Mr. Ito is one—and of their pupils. The same men, and others of the Kyoto School,

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"THE SEWING CLASS." DRAWN BY G. HENKES.

(FROM HIS PAINTING IN THE HOLLAND SECTION AT THE WORLD'S FAIR.)

several of them undoubtedly destined to acquire world-wide reputations, are represented by more ambitious efforts in the Japanese Gallery in the Fine Arts Building. We owe it to the kindness of Mr. Tadamas Hayasmi, of Tokio, and Mr. S. Choyo, in charge of the art exhibits, that we shall be able to give in a coming number some biographical details regarding these artists. Collectors and others who are not influenced by the

SWEDISH AND NORWEGIAN PAINTINGS.

We have indicated in the June number the prominent place to which we think the Swedish paintings entitled. Those by Norwegian artists show the same admirable qualities, though not quite free from some admixture of the "article de commerce." Whatever the political bickerings between the two countries may amount to, it is plain that their painters are at one in all that relates to their art. Both are gifted with that healthy sensation of beauty in everything that reflects light and is enveloped in air, which, wherever it appears, is one of the most hopeful of signs for modern painting. And the keen nerves which this implies are accompanied in both Swedes and Norwegians by a naive interest in actual life, not merely as furnishing subjects for pictures, but principally as being something to celebrate.

This freshness of observation and of feeling is shown mainly in genre and in landscape. In the first class, beside the examples in the Swedish section already mentioned, we must place Wallander's excellent pastels. In "A Coffee Party Sixty Years Ago" he has three old women gossiping over a tea-table, so keenly characterized that we are sure that the reputation they are pulling to pieces will never be able to get itself patched up again. The more cheerful effects of old age on man is shown in his "Evening Sun," which falls warm and rich on a happy old peasant peacefully smoking his pipe while leaning against his fence

and wishing harm to no one. Jungstedt's "Railroad Laborers," wheeling earth out of a cutting which is being made, is a good picture as to the action of the figures and the way in which the dry clay takes the light; but one feels that as good a composition might be got with a "snap" camera, and that the painter ought to have done better in that respect. Mr. Carl Larsson, whose decorative "Fairy Tale" and "My Family" we have already noticed,

has, among the few water-colors in the Swedish section, a very good "Interior of a Peasant Cottage" in winter. The small living-room is crowded with figures; an old woman is knitting in a corner, and two stout boys in white coats and black caps, looking as though they had just come in out of the cold, sit silent in the foreground.

The three rooms of the Swedish section and the two of the Norwegian section (in the Western Pavilion of the Fine Arts Building) connect, and the reader will experience no trouble in following us from one to another. Among the Norwegian genre



"RETURN OF THE MISSIONARY." FROM THE PAINTING BY JOSÉ FRAPPA.

(IN THE FRENCH SECTION OF PAINTINGS AT THE WORLD'S FAIR.)

vulgar consideration of mere age in estimating the value of a work of art will not be slow to recognize the merits of these modern Japanese masters. In some of the most famous specialties of old Cipango, the men of to-day fully hold their own.

painters, Mr. Gustav Wentzel, of Christiania, leads both as to the number and the excellence of his compositions. His "Breakfast" is, like Larsson's picture, a workingman's interior, and is crowded with figures, but it is in oil, and is in several respects a more important work. The father of

the family and the young men are at table in their shirt-sleeves. Some read by the yellow light of the lamp, as yet stronger than the day that steals in through the white window-blind. The mother or an elder daughter pours out the tea. The effect of the double lighting, which has become a favorite one with painters recently, is very well managed; but the picture is most remarkable for being charged with a new strain of that sort of sentiment which Millet first made popular. Millet poetized his peasants, or, rather, he painted that poetic side of their existence to which they are themselves, for the most part, blind. Jules Breton, Bastien Lepage, L'hermitte and Cazin have followed in his steps with less imagination and less reality. But in this and others of these northern paintings we are asked to sympathize with the life of the common people as they are conscious of it. This is realism, but without the bitterness and the brutality of much French realism in art as well as in literature. The same innocent realism is apparent in Wentzel's "First Communion," a family rather than a

Son of Man," we must protest—not against the picture, but against the title. As a picture of an itinerant lay preacher and his congregation, it would be remarked only as being rather weakly painted. But we shall be obliged to return to the subject, and we have, perhaps, said enough about this particular case. It is pleasant to turn from this mistaken work to Wentzel's evening scene, in which two young men are met by a plain-featured young woman at an orchard gate. One of the men has thrown himself down in the grass, and is left in shadow, while the yellow light striking under the branches falls full on the other. Several excellent paintings are by women artists. Agnes Steineger's "Nurselings" and their nurses, and Harriet Backer's "From Tannam Church" are examples. The latter is a blue-painted church interior, in which one of two women worshippers in the foreground turns her head to see a christening party coming through the church door.

Portrait, as these Scandinavian painters treat it, is close akin to genre. They know nothing of the conven-

between the two countries, and has in the Norway section one of the best of his impressionistic landscapes, a long stretch of corn-fields, green and golden and barred by long shadows from groups of trees in the background. A striking contrast as to subject is afforded by Otto Sinding's "Glacier," with an ice cavern front, from which issues a tiny stream. Gerhard Munthe is the most interesting of the Norwegian landscapists, however. He makes pictures out of the most improbable materials and by the force of the most downright realistic treatment. "The Old Farm" contains nothing but an ugly, gray wooden house, which would be as ugly as the average American farm-house but for its uncared-for condition; an old, gray horse under a superannuated apple-tree, and a blue sky with white clouds. "Evening in Eggedal, Norway," is a view from a low ridge over green fields and red barns, across a blue fiord to an unpicturesque range of blue mountains, above which the full moon is rising; but in the latter picture the charm of the hour is reproduced as it might be in a



"DOGS AND HARE." FROM THE PAINTING BY GUSTAVE COURBET.

(LENT BY MR. HENRY O. HAVEMEYER FOR THE LOAN COLLECTION AT THE WORLD'S FAIR.)

religious ceremony, it is to be remarked, in which there has been no attempt to dignify the hard-featured, solemn, honest folk who stand about the table, wine-glass in hand, as though they were about to drink a health, by hinting at any wider or higher communion than that which they have among them. Alone of these Swedish and Norwegian painters, Christian Skredsvig has given way to the affectation of loading a simple incident with a meaning which it cannot carry. His "Son of Man" reduces to absurdity the taste prevalent just now in other countries for giving Scripture themes, and especially New Testament themes, a modern setting and application. So far as the intention is to give a lively and impressive image of what is essential and universal in the Bible story we have no fault to find with these pictures. Similar anachronisms have been indulged in by the greatest artists; but when the types chosen are wholly inadequate, when a man darkens counsel by showing us a young journeyman mechanic, presumably with some reputation as a lay exhorter, followed by a crowd of his shopmates, and when he calls him "The

tional column and drapery, nor of the hardly less conventional arm-chair and table. They paint a man at his work, a lady in her ordinary surroundings in a characteristic attitude or costume. Thus R. Bergh's "Portrait of Miss A. B." shows that alphabetical young lady as at an evening reception, her arm on the arm of the sofa near her, and looking up with a questioning expression into the beholder's eyes; Emma Chadwick's "Carmencita" is picturesque in a plaid shawl. These are Swedish portraits. E. Werendskiold, of Norway, violates the rule by making Professor Björnson sit tamely on a sofa, doing nothing; but Eilif Peterson lets us see that "Mr. Alexander Kielland" is a man of active habits, by painting him in a blue overcoat buttoned up and hat on head, as if about to go out for his constitutional; and Oda Krohg puts her fair subject in a hammock, under green leaves, and gives her, for a background, a delightful little bay, tide out, and all sorts of delicate tints mingling in its shallow waters.

Prince Eugen (whose title was inadvertently dropped in our article on Swedish painting) divides his exhibit

mirror, and there is a "strange but true" air about the former that we are willing to accept now and then, instead of beauty. These paintings, and Fritz Thanlow's "Behind the Mill," a capital study of eddying water, foam and streaming water weeds; Marie Tannes's woodland "River," over which boughs hang and a swallow skims; and Kitty Kiellands "The Christiania Fiord," opening out into a pale blue sea, have the charm of Mr. William Black's descriptions of northern scenery.

To sum up, we should say that the secret of the success of these Northern painters was simply in their possession of sound, fine, unworn nervous organizations. It requires such an organization to see the beauty of crystalline air (any one can see the beauty of a mist), to find as exquisite a scheme of proportions in the chance distances of objects from one another as in the Parthenon pillars, to follow the play of light reflected and refracted and transmitted, as Zorn does in his rocky cove, with its nude bather looking like a pearl set in silver. There is hardly an idea in it all; but to have new ideas, we must first have new sensations, fresh and wholesome.

LESSONS ON TREES.

MAPLES AND OTHER TREES (CONCLUSION).



A LARGE number of our trees cannot be grouped so as to serve any practical purpose. Their botanical alliances are either obscure or, to the landscape painter, unimportant. We must, therefore, consider them singly, and very briefly, before bringing this series to a close. The maples, if only because of their splendid coloring in autumn (and, in the case of one of them, the red maple, in early spring), claim first place. We have many of them, all handsome trees for foliage, but the landscapist may perhaps content himself with knowing the sugar maple, white maple, and red maple. The Norway maple and so-called "sycamore maple" are so like our white maple that it is hardly necessary to discriminate between them. Other imported varieties, such as the Japanese maple and the silver-striped maple, are seldom or never met with except in cultivation.

The red maple is most conspicuous in March when the swamps in which it generally grows would without it present a scene of desolation. Its numerous drooping clusters of rich crimson flowers make it then a very striking object, especially if it has, as is often the case, a background of burnt underbrush and new green grass to set it off. It is of a fine pyramidal shape and grows to a height of about forty feet. The winged fruits which succeed the flowers are likewise bright red, but of an orange tint, and the young leaves which come out before the fruit drops are of a very light, yellowish green. The leaves are among the earliest to "turn" in the autumn, and it is not uncommon to see whole branches of a bright yellow or deep red, while others on the same tree remain of a vivid green. Nor is there anything harsh or garish about these brilliant colors. In short, it is the colorist's tree, par excellence. It is commonest east of the Mississippi.

The sugar maple, or rock maple, is finest in the North-eastern States and Canada, where it sometimes forms large forests and grows to a height of eighty feet and upward. It is a valuable tree, not only for its sap, which yields maple sugar, but for its wood, which furnishes most of the decorative "bird's-eye" and "curled" maple of cabinet-makers and furniture-makers, and from the manufacture of potash from its ashes. The making of maple sugar is still a picturesque "home industry" in many parts of the country, which has furnished subjects to several of our rising painters, who show a praiseworthy desire to find their subjects at home. The black maple is a variety of the sugar maple, known by its peculiarly shaped and very variable leaves and blackish bark. The white or silver maple is also only a variety, but for the landscape painter more distinctly marked by its foliage, which is white underneath. It is comparatively a small tree, and has softer timber than the sugar maple.

The leaves of all the maples are sharp-lobed, but seldom so deeply cut as to look at all ragged or broken at a distance. They therefore need to be represented by a very clean and decided touch such as Mr. Smillie has used in his pencil drawing, which he has kindly permitted us to reproduce to accompany this article. The drawings of a single leaf and of a branch, which we also reproduce, show how the student should set about to acquire a proper touch, not only in the case of the maple, but in all cases. He should make many such drawings of every sort of foliage, and should add to them drawings of the same leaves at varying distances. At a hundred yards one could hardly distinguish the separate leaves on the twig which Mr. Smillie has drawn, but the outline of the twig as a whole would still be distinct; and as it is made up of parts of the outlines of the leaves, it would prove a puzzling bit of work for a draughtsman who did not know something of their forms, of the way in which they hang on the leaf-stalk, and their placing on the branch.

The maples often present a very elegant hanging spray, but no tree can compare, on that point, with the elm. The American or white elm, found almost everywhere east of the Dakotas, with its spreading, fan-like branches and cascades of dark green foliage, gives a peculiar American air to many an otherwise tame landscape. It has been much planted by roadsides and village streets. The "English" or European elm, which is common in some parts of Massachusetts and

other Eastern States, is denser of foliage, less spreading, and does not branch so near the ground. Nevertheless, as may be seen in Mr. Cassagne's drawings, it presents the same general character of elegant spray-like branches clothing the trunk and nodding from the summit of the tree. Turner and several other English artists of his time converted the elm into a sort of ideal tree, which they were fond of introducing into their landscapes wherever they wished to give an impression of grace and majesty combined.

Quite as graceful but less impressive is the ash, which, moreover, owes much of its grace to its long compound leaves, difficult to adequately render in painting. It often grows straight and without branches to a great height. There are several kinds, of which the red ash may be known by its downy leaves; the blue ash of the Mississippi basin by its cracked bark, the inner layers of which furnish a blue dye; the "mountain ash," whether American or European, is not, properly speaking, an ash at all. Still, the landscape painter may as well hold to the popular classification which brings it and the ash together. Its leaves are much longer and have more numerous leaflets than those of the true ashes. It is tall and slender, but less regular in its growth; and its bunches of scarlet berries which hang to the branches during most of the winter are highly ornamental. It grows chiefly along the Alleghanias and in the mountainous regions about the Lakes.



MAPLE LEAF. PENCIL DRAWING BY
GEORGE H. SMILLIE.

(BY SPECIAL PERMISSION OF THE ARTIST.)

Some peculiarly American trees, which have hardly commanded from painters the attention that they deserve, must be noticed briefly. The locust, now extensively introduced in Europe under the name of Robinia, is one of these. Its tall trunk and upright habit of growth, extremely delicate, compound leaves, and bunches of fragrant white pea-shaped flowers, make it easy to recognize even at a distance. The bark of old trunks is very rough, and the branches are clad with long, thorny spines. As it is one of the latest trees to come into leaf in spring it often presents a striking contrast to other full-foliaged trees near it. The magnolias, common in the southern Alleghanias, make splendid masses of dark green foliage, relieved by their large, starry, white flowers. The sour-gum, or tupelo, often introduced in "possum" stories, has similar foliage, but small, clustered flowers, as is also the case with the persimmon. The American holly grows to a height of thirty feet, and is a very handsome tree. The wild cherry, with its long racemes of white flowers; the tulip tree, one of the very handsomest of our foliage trees; the liquid amber; the dogwood, with its sheets of white blossoms in spring; the catalpa (more properly catawba), with its large,

heart-shaped leaves and upright spikes of whitish-purple flowers; the viburnum; the sumachs, which are accountable for much of our "local color" in autumn, are too remarkable to be overlooked by any one who pretends to an acquaintance with American scenery. Yet few of our painters try to render the peculiar effects that are due to them. We are still so bound by the traditions of European art that we may be said as a people to have no eyes for any kind of landscape beauty but such as European artists have familiarized us with. The autumnal coloring of our maples, the grace of our arching elms have been to some extent celebrated by the brush. Here and there some artist has done justice to a particular tree, as Mr. Inness to the buttonwood and Mr. Bierstadt to the California redwood; but many kinds of trees which give each its distinct character to the scenes in which it occurs remain for the landscapist who wishes to strike out new ways and not to paint by recipe. For such there is no way so sure to lead to success as that of painstaking, conscientious work—an advice which we cannot better enforce than by printing the following from Mr. Smillie:

"Absolutely correct drawing is generally regarded as non-essential in landscape work. It is true that bad drawing is not so easily detected in landscape as in figure work, where it is readily demonstrable. Still, next to the human figure, no other subject of study offers such an opportunity to the good draughtsman to show his skill as a fine tree or group of trees. Their characters

are almost as varied and individual as those of men and animals. From the herculean proportions of the oak to the lithe form of the silver birch, we have an infinite variety of line and proportion which should lead the careless draughtsman, if he has any conscience or sense

of beauty, into thoughtful study. From the topmost twig to the roots, every tree presents matter for study. As has been shown in these articles, much of the organic beauty which we admire in the human body is paralleled in the organization of the tree, and there is added a marvellous expression of power and majesty due to its size, of grace and delicacy due to its wealth of beautiful detail, and of mystery owing to the fact that what is seen suggests an infinity of other details.

"Ruskin, I think, says that the sum of all the terminal branches is exactly equal to the trunk of the tree. The statement is obviously correct, as the branches and twigs are only so many conduits for the supply of sap, and can carry only just so much as is supplied them by the parent stalk. For this reason the main trunk becomes less in girth by just so much as it gives off to form the branches. Too careful attention cannot be given to this matter, as much of the grace and beauty

of the tree depend on it. Texture and color of foliage and bark also demand attention, and will repay it.

"It may be thought that the manner of study which you have recommended is now obsolete. People sometimes argue that as atmosphere and light must engage the landscape painter's attention pre-eminently, a tree group can be to him no more than a spot in a scheme of light and color, and that whether the trees be elms, oaks or birches does not matter. Granted that light and color make up the sum of what we should strive for in landscape painting, still our spots or masses of color should be used at least to suggest natural forms. But the ability to suggest forms can be reached only by close study. Corot's pictures are painted as broadly as it is possible to paint, yet they are wonderfully suggestive of delicacy and refinement of form, which comes of the intimate knowledge which the artist had of nature. His earlier studies were painfully itemistic, and to view his work chronologically would reveal a gradual development from the most painstaking realism to the broadest suggestiveness. A good sketch, it is well known, can only be made by a master. He who handles the figure most broadly is the man who, as a student, was the most attentive to details. So let not any student deceive himself with the idea that the days of laborious and minute study are past. It is necessary to-day as it was yesterday, and will be to-morrow. Study your meadow grasses, your hedgerows, your interlacing branches. There is much present joy and future profit in it. Still, you need not make them your sole aim. You may go on, step by step, to the rendering of the broadest and grandest effects of landscape."

HINTS FOR LANDSCAPE SKETCHING.

If when sketching you intend to give your whole mind to your work, and if time is of value to you, do not set out with poor material. A cheap, shaky easel should be avoided; a good one will cost from \$2.50 to \$4.00. Do not have a three-legged stool, as it cramps the limbs, besides interfering with your rising to step back from your picture as frequently as desirable—a thing which students are apt to forget.

THE wish to put detail into any part of a tree or foreground often confuses a beginner. A small brush may be used, but the color must not be applied in dots and spots, or the result will be weak and without form or color. Variety of color and form are essential in all detail work.

UNLESS you are a first-rate draughtsman, familiar with the theory of composition, avoid trying to improve on nature. Do not be too anxious to choose an easy subject for landscape work, as you thereby betray lack of talent and self-reliance.

AN artist can turn on his heel and at a glance see more motives that are paintable than the ordinary amateur would find in a ten-mile walk. There are few things that you see in nature that are not "fit to do." The real artist is never at a loss for a subject.

IT is wrong to say that we paint things as we see them. Did we do so, we should have to compete with nature. Flat and simple parts may be rendered realistically, but no painter can model the larger forms with equal force. Therefore all the lesser details must harmonize with the larger. Details may enliven, but they do not produce a graceful picture.

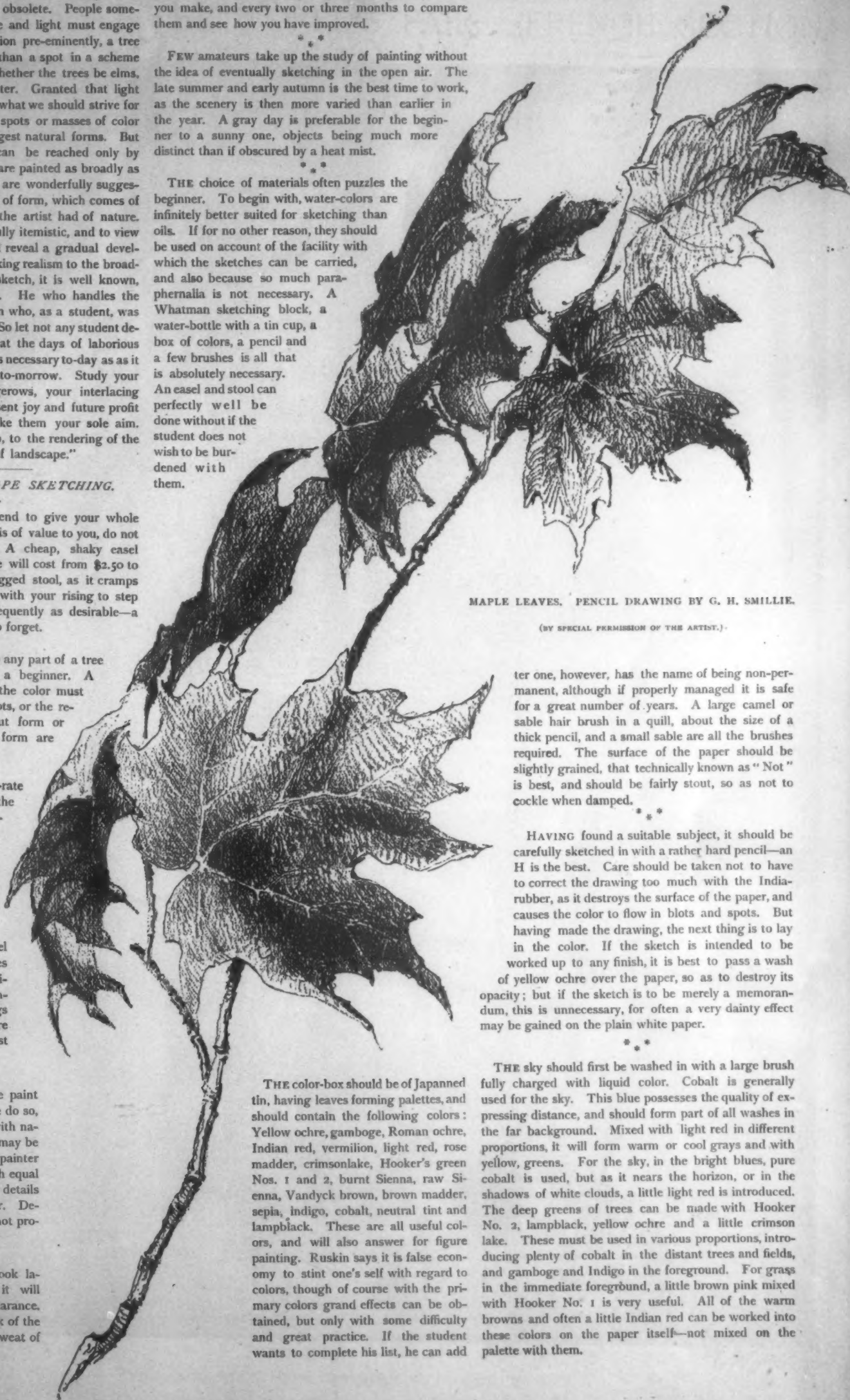
A PICTURE should never look labored. If it be overworked, it will have a heavy, lifeless appearance. Whistler once said, "The work of the master does not reek with the sweat of his brow."

NEVER paint or draw for the sake of giving what you do to a friend. Work of this kind will seldom help your art. Besides, it is a good plan to keep every sketch you make, and every two or three months to compare them and see how you have improved.

FEW amateurs take up the study of painting without the idea of eventually sketching in the open air. The late summer and early autumn is the best time to work, as the scenery is then more varied than earlier in the year. A gray day is preferable for the beginner to a sunny one, objects being much more distinct than if obscured by a heat mist.

THE choice of materials often puzzles the beginner. To begin with, water-colors are infinitely better suited for sketching than oils. If for no other reason, they should be used on account of the facility with which the sketches can be carried, and also because so much paraphernalia is not necessary. A Whatman sketching block, a water-bottle with a tin cup, a box of colors, a pencil and a few brushes is all that is absolutely necessary. An easel and stool can perfectly well be done without if the student does not wish to be burdened with them.

aureolin, Indian yellow, brown pink, Payne's gray and Prussian blue, which are all beautiful colors. The lat-



MAPLE LEAVES. PENCIL DRAWING BY G. H. SMILLIE.

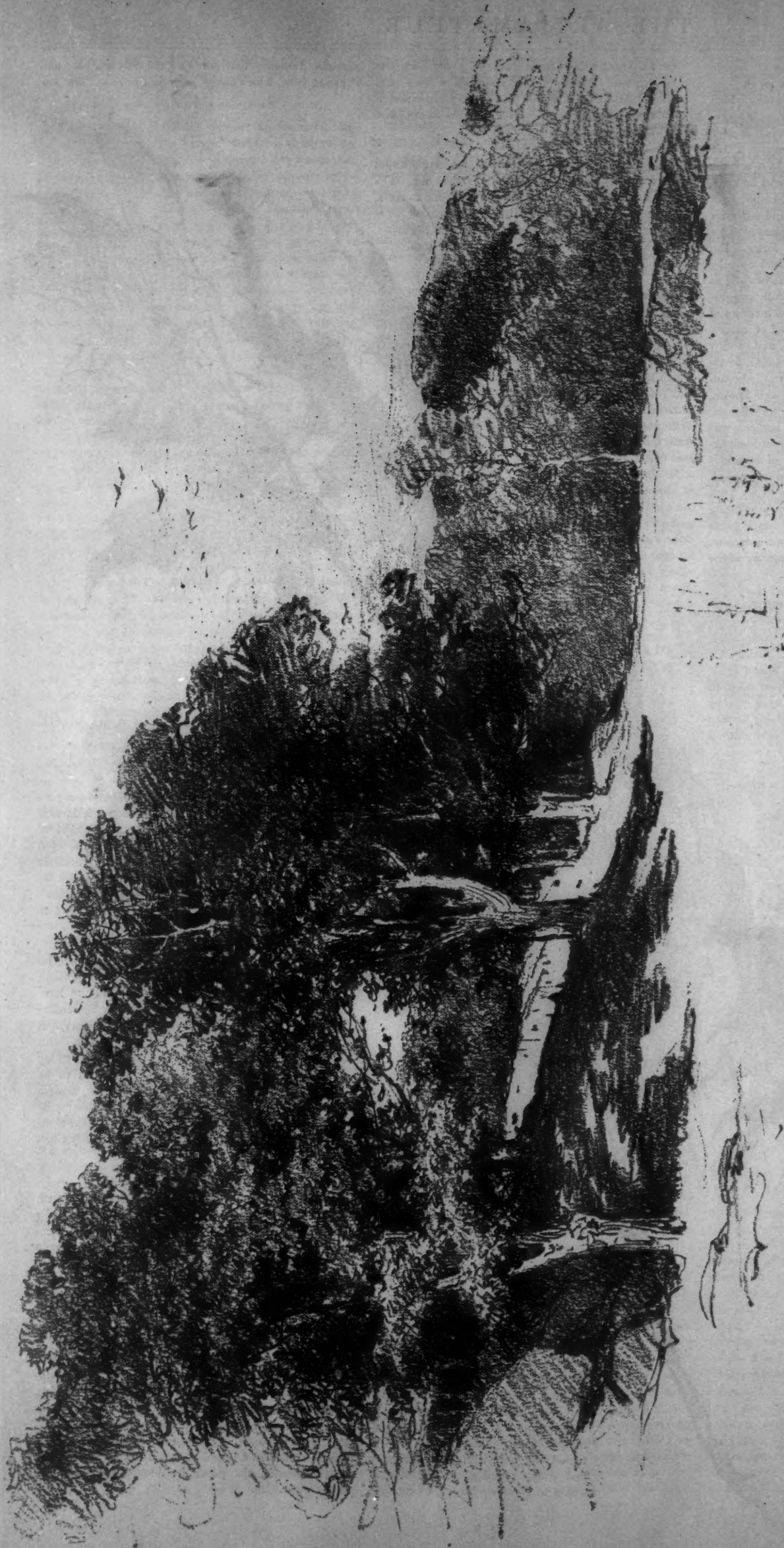
(BY SPECIAL PERMISSION OF THE ARTIST.)

ter one, however, has the name of being non-permanent, although if properly managed it is safe for a great number of years. A large camel or sable hair brush in a quill, about the size of a thick pencil, and a small sable are all the brushes required. The surface of the paper should be slightly grained, that technically known as "Not" is best, and should be fairly stout, so as not to cockle when damped.

HAVING found a suitable subject, it should be carefully sketched in with a rather hard pencil—an H is the best. Care should be taken not to have to correct the drawing too much with the India-rubber, as it destroys the surface of the paper, and causes the color to flow in blots and spots. But having made the drawing, the next thing is to lay in the color. If the sketch is intended to be worked up to any finish, it is best to pass a wash of yellow ochre over the paper, so as to destroy its opacity; but if the sketch is to be merely a memorandum, this is unnecessary, for often a very dainty effect may be gained on the plain white paper.

THE sky should first be washed in with a large brush fully charged with liquid color. Cobalt is generally used for the sky. This blue possesses the quality of expressing distance, and should form part of all washes in the far background. Mixed with light red in different proportions, it will form warm or cool grays and with yellow, greens. For the sky, in the bright blues, pure cobalt is used, but as it nears the horizon, or in the shadows of white clouds, a little light red is introduced. The deep greens of trees can be made with Hooker No. 2, lampblack, yellow ochre and a little crimson lake. These must be used in various proportions, introducing plenty of cobalt in the distant trees and fields, and gamboge and Indigo in the foreground. For grass in the immediate foreground, a little brown pink mixed with Hooker No. 1 is very useful. All of the warm browns and often a little Indian red can be worked into these colors on the paper itself—not mixed on the palette with them.

THE color-box should be of Japanned tin, having leaves forming palettes, and should contain the following colors: Yellow ochre, gamboge, Roman ochre, Indian red, vermilion, light red, rose madder, crimsonlake, Hooker's green Nos. 1 and 2, burnt Sienna, raw Sienna, Vandyck brown, brown madder, sepia, indigo, cobalt, neutral tint and lampblack. These are all useful colors, and will also answer for figure painting. Ruskin says it is false economy to stint one's self with regard to colors, though of course with the primary colors grand effects can be obtained, but only with some difficulty and great practice. If the student wants to complete his list, he can add



George H. Smillie

EDGE OF A MAPLE GROVE. PENCIL DRAWING BY GEORGE H. SMILLIE. (BY SPECIAL PERMISSION OF THE ARTIST.)

THE ART AMATEUR.

PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



"THE ENGRAVER." FROM THE PAINTING BY PAUL MATHEY.

PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



"THE TROT." ENGRAVED FROM THE PAINTING BY ALFRED PHILIPPE ROLL.

PORTRAITURE IN CRAYON.

VI.

THE possibilities of the crayon range from very delicate gray to the deep, intense black. When making a portrait from life, the large planes of light and shade should receive the first attention, as it is the proper handling of these that gives the resemblance to the sitter. They may be put in with the tortillon stump and peerless crayon sauce. In using the stump, uneven strokes should be avoided. Comparative exactness can be acquired by learning to use the stump with a firm and decided movement, always bearing on it with a uniform pressure. Facility of execution is only gained by constant practice. One of the most important points is the representation of the grain of the flesh. You first block in all the larger planes of light and shade and then model them to a finish. Work in lines which follow the direction of the shadow. The idea to be impressed is, that when we want to represent an object with crayon, and that object is flat, we draw straight lines to represent its surface; and when the object is round, or partly so, we draw curved lines, regulating the curve according to the rotundity of the model. Light and shade in nature have each their different qualities. Light expresses form, while shade obscures it; consequently, in the lights we will see the grain or texture. This will gradually become obscured as it enters the shadow until it is entirely lost in the deepest shades. The grain will not show so decidedly where the strongest lights are, as it will in the half tones; and, therefore, in the crayon drawing the grain effect should show more distinctly in the half tones. If your work is not true in this respect it will appear coarse. The line effect may be produced throughout the whole picture—in the background, face and dress.

Now put in the shadows formed by the sunken position of the eyes, also indicating those produced by the projection of the eyebrows. This you do by commencing at the side of the nose and working outward toward the sides of the face, carefully preserving the special peculiarities of the eyebrows. Then shade in the two lines that form the upper lids. Draw the iris and the pupil of the eyes, conforming to the direction in which they are looking. Put in the under lids and the corners, which add much to the completion of their shape. The shadows made above the upper lid and those made beneath the under lid form the eye. Make the cornea (the little membrane in the inner corner of the eye), indicating the dark points at the other corners, and finish the iris and the pupil, leaving the light spot that strikes on the iris. If you desire the eyes to have the appearance of always looking at you, place a second light, but less bright, on the iris opposite the one first made. Do not omit to soften the shadows at the extreme ends of the lids. There is a reflected light against the side of the nose opposite the eye, caused by the reflection of the eyeball. Too much attention can not be given to these reflections, as they will occur in all the shadows.

In an art sense, the human features are composed of three chief organs—eyes, nose and mouth—and it is their contour and form that must be portrayed faithfully, in order to insure the recognition of the picture by others. We now proceed to make the shadows on each side of the nose, and then the lines that form the nostrils and the end of the nose and its shadow. Next draw the lines indicating the wrinkles extending obliquely from each side of the nostrils. The nose is always the most prominent feature of the face, and consequently catches a strong light; the bridge is generally lighter than the cheeks. The mouth is the next important feature. Form the upper lip by commencing at the highest point nearest the corner of the mouth, and put in each side, then the centre and the shadow under the lower lip, carrying this shadow around on each side, to form the upper part of the chin. Having the eyes, nose and mouth formed, the hair and ears now engage our attention, and we must also model the contour of the face. Hair is made by masses of dark and light forms, and the direction in which they extend indicates the hair.

The stump will come in very useful for this. Only the large and prominent characteristics of the hair should be formed at this stage. Then carefully model the ears and form the shadows on either side of the forehead; then model the cheeks and the shadow under the chin and jaw bones. We now have the face modelled or blocked in, which should be accomplished in at least two sittings. It is a good plan to deliberately study the sitter. The student must bear in mind the impression of form and the contour of light and shade, and this impression can only be gained by looking long and attentively at the sitter.

If you are making a man's portrait with dark clothes, now model up the bust. First make the cravat, giving it its proper effect of light and shade, then the shadows cast by the lapels of the coat, also the shadows caused by the overlapping of the coat when buttoned. The shading of the clothes should not be carried straight down across the bottom of the strainer, but in a circle, having the lowest segment within about four inches of the bottom of the strainer. This shading should be brought down in a very delicate, indistinct manner. The whole shading of the clothes should be made by lines crossing each other at such an angle as to produce elongated diamonds. The lapels of the coat should have lines of their own, each fold creating new lines; and the sleeves should be represented in lines conforming to their surface and position.

In the case of a woman's bust the same general directions are applicable. Yet there is more opportunity for the artist to display his capability in portraying a greater variety of dress than he encounters among his male patrons. White material demands a light, delicate touch and, as a rule, should be made with the stump, the paper producing the high lights. Lace, embroideries and the like should not be drawn out too distinctly. Amateurs frequently make the error of drawing out the entire pattern, while it is only necessary to suggest the nature of these fabrics.

We now proceed to finish the portrait, commencing on the hair and putting in all the details. There should be no decided lines where the hair comes in contact with the forehead, and the light and shade should be blended in a very indistinct manner. After completing this, commence to form the forehead by putting in the delicate shading, employing the stump to direct the lines straight across the centre of the forehead, and curving downward as they approach the sides. Note in particular where the light is strongest; and make the shading from this point to the stronger shadows with a delicate touch, using the burnt rubber when you desire to make any shading of higher tone under the lights where they strike above the eyes. You will observe the reflections on the shaded side of the forehead.

The eyes and their surroundings should next be completed, commencing on the stronger shadows and lines, carefully accentuating all of their peculiarities. Try to give them an expression indicating the character of the sitter under pleasant and favorable conditions. The modelling should be well defined. Strengthen the pupils and the lines of the lids and corners with an O. Conté crayon. The values should not be lost sight of during

this time. Beginners often spoil their work by getting the shadows too dark and the lights too light. Only a faithful rendering of the values will result in a good portrait.

The lights on the nose should be a little darker than the paper itself, so as to facilitate the production of the point of high light on the end of the nose by the aid of the white paper. The lines around the nostrils should not be too dark and pronounced; neither should there be any dark lines around the mouth or between the lips. A portrait in crayon should never have decided lines at any place; the effect should be soft and subdued, and this is always produced without lines. Care must be used in placing the shadows around the mouth in such a way as to produce an effect in harmony with the character of the sitter.

JEROME A. BARHYDT.

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MINIATURE PAINTING.

V.—CONCLUSION.

WHEN painting the features, it will not do to lay the ivory flat on a table, or carelessly sloping on any movable article, as a misdirected stroke of the pencil means the spoiling of the whole face; therefore get a box made about fourteen inches high and a foot broad on the top; a lid should be fitted to this box, and then covered with green cloth or baize. A pair of small hinges should connect this lid at the front to the box; and it should also be provided with a bar to fit into notches placed in the inside of the box, so that the lid can be sloped as desired. About the middle of the green cloth a slip of very thin mahogany should be glued, at each end, but with the centre of it left free; this is to fasten the ivory. To retain it in position while working, fasten it between the slip of wood and the green cloth.

The next point requiring attention before proceeding to paint is the arrangement of the light. On this point you cannot be too particular, as miniature painting is not like painting in oil. A north light, or as near as possible to it, is necessary for successful painting in miniature. If there is more than one window in the room, the second or all but one should be closed or covered up so as to admit no light, and the one you sit at should have a green baize curtain placed against the lower portion of it, to reach about a foot higher than your head as you sit at your painting desk. The light should fall on the painting from the left.

To copy the natural features, place your sitter about a yard and a half from you before attempting to draw the outline of the face; in this is very particular, as much depends on it. When you have drawn in the outline correctly, begin to lay the color faintly on the iris of the eye. The shadow made by the eyebrow is of a gray tint and that under the nose of rather a warm purple. However, do not forget that you must, in the process of painting a face in miniature, go on faintly at the beginning and not hurry on the color, for if you do, you will most certainly make your tints look dirty and your picture harsh and disagreeable. Having, as before observed, laid in your gray tints where the shadows are to fall, go on heightening them by degrees, working in portions with a medium full pencil, not too liquid nor too dry, as the former would be the means of rendering the colors muddy and the latter would make them raw. When you think you have pretty strongly marked out and washed up the shadows, mix a wash of either gallstone or Roman ochre and lake. With it go faintly over the flesh parts of the face, where the shadows do not come. Then proceed to heighten the carnations in the cheeks. Remember that, as a general rule, it is much easier to warm the tints of the face by washing proper colors over it than to cool them. It is, therefore, best to begin with cool grays and purples, and toward the finishing of the picture to add warmth, if necessary, by gradually working in such colors as gallstone or Sienna, in addition to the carmine or lake that may be necessary to produce the tint of nature.

With these directions we leave the student to put into practice the precepts here set forth, advising him that success is only attained by attention to small matters and details.

H. C. STANDAGE.



CHINA PAINTING.

FIGURE PAINTING ON CHINA.

I.—FLESH PALETTE OF DRESDEN COLORS.



THE simplest palette for the beginner is made by taking a piece of plate or common glass eight inches square, and on a paper of same size copy, in order, the foregoing list of pure and mixed colors. Paste this on the under side of the glass, securing with bits of paper across the corners or by pasting a binding around the whole. This list, as read through the glass, will be a perfect memorandum and save much valuable time. The tints will be in their proper order, and you will presently be able to make a palette on any slab, knowing just where to find your colors and mixtures, and, what is of greater importance, just how much flux you will find in any given place.

The list contains but one French color, violet of iron, which has no equivalent in the Dresden colors.

The space at the bottom leaves room to mix your colors while preparing the palette, and for cleaning and oiling brushes while at work.

Flux.	Canary Yellow.	Yellow Ochre.	Yellow Brown.	Pompadour 23.
Turquoise Blue.	Gray for Flesh.	Violet of Iron.	Sepia.	Brunswick Black.
Local Flesh, Light.		Pompadour, Well Fluxed.		Finishing Brown, W. F. M. F.
Local Flesh, Dark.	Reflected Light.	Pompadour, Medium Fluxed.	Cool Shadow.	Warm Shadow.

Take out the whole list of colors as per diagram across the centre of the palette. Place beside each a quantity of Dresden thick oil equal to one part oil and two parts color, except where the color comes from the tube very early, which is sometimes the case, so that some needs to be removed rather than any added. No definite rule can be given, for an old or nearly exhausted tube may be so dry that more than the usual amount will be needed. Having placed oil beside each pigment to the amount you feel is required, begin with the first of the list, rub thoroughly with a palette knife which has been dipped in turpentine, and place each color in its allotted space, after which proceed with the combinations, some of which may be made while the colors are being rubbed down. It is best to leave the pure colors in the first list unfluxed, and you can thus return to them for any new combinations as long as they remain clean.

Light local flesh may be made after one of the Dresden methods with ivory yellow and pompadour—two parts of the former, one of the latter, or one part ivory, one canary and one pompadour. The ivory yellow is delicate but not rich, and is so unsafe if it chances to get into the shadows or into the hair, that it can be very wisely left entirely from the palette of the beginner.

Should you find thin washes of the following tones to suit your most delicate work, do not add the ivory yellow to your palette at all. A variety of flesh tones may be painted from any single mixture of "local flesh" by making the wash more or less delicate.

Local Flesh (light)....	{ Canary, 2. Pompadour, 1. }Flux one half.
Local Flesh (dark)....	{ Yellow Ochre, 2. Pompadour, 1. }Flux one half.
Reflected Light.....	{ Yellow Brown, 2. Pompadour, 1. }Flux one third.
Cool Shadow.....	{ Violet of Iron, 1. Gray for Flesh, 1. Turquoise Blue, 1 }Flux one fourth.
Warm Shadow.....	{ Sepia, 2. Violet of Iron, 1. }	
Finishing Brown.....	{ One half flux. One fourth flux. }	

The numbers following the colors indicate the propor-

tion as nearly as may be estimated. The expression one third flux means one part flux and two parts combined color; while one half flux means one part flux and one part combined color, and these proportions are not absolute. Less flux will be needed for any painting where there are to be five or six fires. The flux does not fire out, but remains, and adding flux in the same place six times means an aggregate of double the amount which would be there in work completed in three fires, were the same proportion used each time. Also for firing in large kilns, where the heat is held longer, the proportion should be less than for a small kiln, which fires in a shorter time. These principles will be set forth more fully in the chapter on flux.

This palette may be kept clean for several days' work by putting away carefully in a box. When taken out for use, the colors need simply to be moistened with turpentine—the oil will not have evaporated. Do not change the palette in painting a figure for any one fire; you might not get the tones mixed in quite the same proportion, and the effect after firing would be rather curious. The two portions of the figure would likely need different treatment in the next and possibly in several fires.

Should the cool shadow be bluer in one part than another, and you object to the blue, then mix a shadow in which there is only a hint of blue; reserve part of this mixture for shading the objectionable part, and add a little more blue to the remainder of the mixture; use it on all other cool shadows, trying in this way to make them after firing the same shade. Any other difference may be treated in a similar way.

II.—FLUX.

This is not a color, but a material used to fuse mineral color into glaze, and is to be considered and treated as a glaze-producing element.

Fluxing is really a fine art in itself. The pigments of the china painter are all metallic and they all fuse at different temperatures. Consequently it is necessary to mix them with some material which will enable them to melt when exposed to the fire of the kiln. To get them all to fuse at the same time and to the same extent, the artist must know to a nicety the amount of flux required in each individual pigment, and must in rendering texture add more or less, according to the degree of transparency required.

This material is mixed in a certain proportion with all tube colors prepared for the market and also in all golds and dry colors marked "prepared." Prepared in this sense means fluxed for ordinary use, the proportion being estimated by the use to be made of the pigment in question. All dealers catalogue "grounding" and "painting" colors. The former is advised to use only for tinting or laying grounds; this is because they are well fluxed, and if used thickly would fire out milky and glassy. The places which had been painted thickest would seem after firing lightest in color and highest in glaze—in fact, show a coating of glaze in places, with little or no color, especially if subjected to a very strong fire. This would be due to a superabundance of flux. Grounding color is prepared for tinting a medium shade of a given color. It is too highly fluxed for heavy painting. If, however, you wish to paint a tone equal to a medium shade of tinting, without dark shading or very light tones, any grounding color may be thus used. It has been fluxed for just such use. Should you wish to tint a very pale shade, one fourth flux may be added to any grounding color; it will then fire with a high glaze. A grounding color, say chrome, water green or celadon, can be used in the medium tones of drapery simply

Painted in for these medium shades. The strong touches should be painted in from the list of painting colors, which list is prepared for strong painting rather than tinting, and are therefore not so highly fluxed. Should you desire a local tone, say in drapery, a pale shade of some tinting color, with the high lights white, one fourth or one sixth flux should be added—one sixth in case of medium light, one fourth if only a pale wash is desired. This treatment is desirable for all grounding colors.

Painting colors as mentioned above are all fluxed for strong painting. The manufacturer could not do otherwise, unless, indeed, three tubes were prepared, one each for delicate, medium and strong tones, the only difference being the amount of flux. A simpler and less expensive expedient is preparing flux in tubes, that the desired amount may be added to suit the decorator. When it is desired to use these painting colors in medium or light washes, one fourth or one half flux will be required. The quantity of flux is always in proportion to the tone desired, the thinnest wash requiring the greatest proportion of flux.

Those who have fired or have studied the results of firing cannot fail to recall having seen come from the fire a leaf or a petal which had the heavy touches glazed,

while the light washes were unglazed, both the light washes and the heavy touches having likely been painted with the same color used thickly and thinly. Had the thin washes been well fluxed, while the thick touches carried little or no flux, the glaze would have been uniform. If by nature the color was a delicate one, like carmine No. 1, one fourth flux would have been desirable in the light tone, and little or no flux in the darker shading, according to the depth of said shade; but if a heavy color, like deep red brown, one half flux would have been needed in the wash and from one fourth to one sixth in the shading. Just here a question might arise how can this be done when seeking to lay color washes as Paul Putzki teaches, or after the manner of the Detroit school. Franz Bischoff's enthusiastic school of workers could not be induced to retouch their broad beautiful washes, and to carry out this idea, they need not do so. The square shader may be charged with the thin, well-fluxed color, then take upon one side of it the thicker color bearing less flux, and you are ready for the one dextrous sweep.

In accordance with this same idea, the flesh-color palette contains pompadour one half flux and pompadour one fourth flux, one for thin washes, the other for medium strong touches.

Flux is absolutely necessary when using certain dense colors if you want a glaze. Deep red brown, violet of iron, dark green No. 7 or German pompadour, even with medium strong painting, are almost certain not to glaze, notwithstanding they may be subjected to hard fire. By fluxing these colors, they fuse at a lower temperature than they would otherwise do, and the result is clear color and better glaze.

Flux being used in considerable quantities in flesh, it should be used naturally also in the surroundings and accessories, since they must be fired at the same time and should have the same glaze. The amount used is somewhat dependent on the kiln. Colors will always bear more flux for a quick than a slow fire; for a small than for a large kiln of same make.

Always flux a color with reference to the amount of surface it is expected to cover. If laid very thinly, it should be well fluxed; if laid thickly, the color already contains a sufficient amount, and the fine discrimination comes in when seeking to decide just how much flux is needed to make the whole range of tones between very delicate and very strong fuse equally. Seek always to feel you have a near approach to an equal amount of flux on each portion of any given surface.

L. V. PHILLIPS.



MODELLING IN PORCELAIN CLAY.

III.

A GREAT deal has been said about cutting out the leaves and petals of flowers with dies made of steel and plaster, so a few words on the casting of the latter will prove useful. A steel die cuts the edges of the leaves or petals and veins them at one stroke, but the plaster die entails the use of scissors or chisel for notching or crimping the edges. Compound leaves can be cut by a single steel die, but generally it is best to prepare each leaflet separately. By the following process amateurs may, during the summer months, prepare sets of dies for shaping and veining the leaf, fern, calyx, a single petal and in some cases the entire corolla. Choose for this purpose the nearest approach to the ideal or perfect plant form, which, however, should be in various sizes, so that your modelled group may not be monotonous. Leaves and ferns that are of a strong and fibrous character should be oiled back and front and pressed with the fingers upon some non-resisting surface. The impression can be taken with rather damp clay or modeller's wax. If wax is used, warm or steam it to 90° or 100°. Rub a little oil over a dish or plate, pressing the wax flatly upon it to ensure a perfectly smooth surface. Then press the leaf down upon the clay or wax, taking great care to give the natural curves of growth, so that the die, when completed, may not seem flat and lifeless. Trim the model to the required size, leaving only enough margin about the imprint to ensure protection from accident by abrasion. If a wax mould is set in a current of air and covered with cold water it will harden immediately. Having done so, it is time to take the plaster cast. Be careful to oil the leaf, in order that it may not adhere to the plaster. If it keeps springing from the wax, fasten it down with small pieces of thin copper wire, about half an inch in length. Roll out a piece of moist clay, and cut off a long, even strip about half an inch thick. Build a wall round the mould, which should be as high as the die is to be thick. Press the strip of clay firmly around the outer edge of the mould, allowing no interstice to occur, or the first thin coating of plaster will be sure to work its way through the crevice. Make some small wooden handles, three to four inches in length, which will fix into the die. Ordinary round-headed clothes-pegs will do, if the split ends be cut away. File grooves or notches on the lower ends of these pegs, and wind short lengths of copper wire firmly around the notches, twisting the ends in a coil or zigzag, to form a skeleton frame or support within the die, for additional strength. Copper wire does not corrode like iron wire, and therefore is better adapted to the purpose.

The amount of plaster required decreases but little in the wetting. Be careful to get the most finely powdered plaster-of-Paris, freshly calcined, if possible. Put a cupful within a pint bowl and place a pitcher of tepid water and two tablespoons in readiness. Plaster-of-Paris stiffens quickly after wetting, but celerity should be attained by orderly arrangement before the casting, rather than hurried movements during the process. Put the plaster in a bowl, and then pour on the water slowly, stirring all the while, till it is worked to a smooth, creamy paste. Undue haste causes the formation of tiny air bubbles, which if not allowed time to slake and to disappear would cause hollow spots on the surface of the dies.

When the plaster is fully slaked, ladle it into each mould with the clean spoon. Enough should be poured in to cover the lower surface of the impression to the depths of about half an inch within the wall of clay. See that every part of the model is closely covered, and that the plaster has begun to set before you introduce the handle and its wire framework into each model.

Now prepare more plaster, thicker in consistency and more rapidly stirred than before, and press the pasty mass with a flat knife well around and within the handle and framework. Smooth the upper surface of each plaster cast while wet, with a knife or modelling tool incising the name of the leaf with a pointed tool for ready reference. You should also number these casts and keep a register of them. Newly calcined plaster sets instantly. If it has been stored for some time it is safer to wait a little before removing the outer wall of clay. Do not hurry to remove the cast from the mould; the plaster will of itself radiate heat before the definite hardening, and for light casting the steam arising from it assists the separation of the cast from the mould.



While waiting, fill in the time by trimming the sharp corners and edges from the cast.

It is advisable from the beginning to form the habit of originating tools for special service; these can readily be shaped out of bits of wood with an ordinary pen-knife. They should then be polished and curved by rubbing with sand-paper, and varnishing once or twice with white shellac varnish. After a few hours' exposure to the air they should be rubbed over again with the used piece of sand-paper. For a reasonable length of time, tools so prepared will serve the porcelain modeller as well as the more costly ones made of box-wood. When the dies are perfectly dry and hard, varnish them with thin coatings of liquid white shellac, put on with a large soft camel's-hair brush. Let them dry thoroughly in the open air between each varnishing. It is wiser to produce this hard finish by several coatings, separately dried, than to put on a quantity at once, with the risk of filling in the delicate vein tracery. When varnished the dies are impervious to moisture, and may be used for stamping. They require to be oiled when in use, so that leaves or petals of porcelain clays may not adhere inconveniently.

It should be remembered that when cutting with these dies, pressure on the handle has a tendency to break any long narrow ones in two; in these cases therefore the thickness of the cast should be increased.

APART from the question of adequate firing and strong drawing, the difficulties of painting under the glaze are but little greater than those of overglaze painting. Instead of thinning color with water, turpentine or oil, for paler shades, the tints are lightened by the

addition of white, as in oil painting, and instead of delicate strokes and vapory films, the aim has changed to bold outlines and well-defined lights and shades.

PAINTING ON GLASS.

VI.

MARbled glass of different tints can be used not only in portions of the dress and accessories of figures, but also as a filling between the background and borders. In the latter case, the masses of color used in drapery and background should be contrasted by the filling and echoed by the border. The conventional or geometric form of border is accentuated or positively defined by the leading, which serves either to divide or to connect in a set pattern the brilliantly tinted or shaded pieces of glass. It also permits the designer to arrange for semicircular, pointed or other architectural openings.

Transparent and opalescent jewels of every shade and thickness and shape—round, lozenge, cut or half cut—can be had nowadays, and if used judiciously, they serve for culminating points in foliated and repeat designs, enrichment of border patterns or other ornament, intended for positions within a few feet of the observer.

Breadth and transparency by simple means are best fitted for lofty spaces.

Actual transcripts from nature of flowers, fruit and landscapes should rarely, if ever, be introduced.

In the draping of figures, sculptural effects are in better taste than fanciful arrangements of folds.

Heraldic devices, scrolls, quaint lettering, geometric design and conventional treatment of symbolic plants and flowers, afford wide scope for invention and adaptation. A careful study of Moresque and Celtic ornament in the many "Grammars of Ornament" that are, or should be, in every public library will give to students of this branch of art many valuable suggestions for designing ornament suited to glass decoration.

Harmonies in color are to be found everywhere around us, but for those who cannot catch and analyze effects, and render them with subtlety, this work in colored glass, one piece separated from another by bars of leading, permits of greater freedom in the use of crude tints than any other class of decoration. A window seen lately, having a figure clothed in purple and orange drapery, with a background of shaded blue, and having three quarters of a yard of space above and below, was filled in with curved lozenges, grading from the blue through green to yellow and orange browns. The purple and blue of the central subject were re-echoed in the leading features of a narrow border enclosing the whole.

For those who wish to avoid employing a glazier, or to save the expense of the diamond, that most readily cuts the tinted glass to any shape required, press heavily upon the glass with a steel cutter, then lay upon the scratched line a length of linen thread soaked in turpentine. Press the thread to the surface of the glass and set it on fire. This will heat the glass around the marked line; while heated, throw upon it a few drops of cold water, and it will then readily break into the desired form.

Strips of lead can be obtained grooved ready to receive each piece of glass, according to the outlined sketch prepared from the cartoon that is being copied. The glass is then securely fastened to the leading with solder. Should the glass be so dark or opaque as to hide the outline during the cutting process, place a piece of paper (papier vegetal is best) underneath the sketch, and go over both edges of the outline with a dress-maker's wheel, puncturing holes through the sketch on to the paper beneath. Lay this transferred pattern on the upper or cut side of the glass, and sift a little fine whiting through the tiny holes in your paper, giving the exact shape required. As the narrow strips of lead overlap the edges of each piece of glass, care should be taken during the first measurement calculations to allow for such encroachment on the design.

In regard to the soldering, watch a glazier fit one lozenge to its neighbor, and hands already trained to serve your will can readily be taught to complete the "leading" process. At first it may be found necessary to fill in inequalities of surface with putty tinted with lampblack to the shade of the leading. If an effect of gold is desired, paint over the lead with the best gold paint you can obtain, and varnish the gilded bars with copal or Japan lacquer, to preserve it from oxidation.

S. E. LE PRINCE.

SCREENS, PAST AND PRESENT.



TABLE SCREEN.

THE last century was, above any other, the century of the folding screen, which was needed to stop draughts, to break up the large apartments, to secure a semi-privacy at times when the manners of the present day demand that the privacy should be complete. The habit of regarding comfort before all things, and the enormous increase of rents in the large cities in the first half of the present century, both tended to drive the screen out of fashion. The new ideas of comfort and propriety called for more numerous rooms; high rents made it necessary to occupy less space; people found themselves obliged to carve dining-room, drawing-room, boudoir, study, office and a host of other rooms and passages out of less space than formerly included but a few large, half-empty apartments. Hence there was neither room nor need for that abundance of screens that formerly took the place of so many party walls; that tempered the heat of the open fireplace, or surrounded the chairs drawn close to the hearth; that shut out the glare of light from curtainless windows; that isolated a party of chess or whist—but not completely—from the rest of the company. The social uses of the screen were so great and so numerous, it gave rise to so many dramatic situations, that it never wholly disappeared from the stage. It may almost be said to have created the light comedy of the last century; and if an old play-goer were to reckon up all the comedies, new and old, in which the screen scene is relied upon to furnish the hit of the evening, he would probably be surprised at their number. Latterly we have grown to take comfort as a matter of course; and though the screen is no longer a necessary of life, as it was in the good old times, its picturesqueness and its social utility have made it as fashionable as ever.

The screen of the eighteenth century, says Mr. Octave

Uzanne, who is an authority on all such subjects, was generally more than six feet high; it was pretty heavy, and was composed of as many as six, eight or even ten leaves, hung with thick stuffs of silk or cotton, if they were not covered with Spanish or Venetian-stamped leather fastened to the frame with large gilt-headed nails. China also, at that time, exported to Europe those large folding screens of lacquer with inlays of mother-of-pearl, the curious little figures of which have given rise to the French proverbial phrase which designates any one whose appearance or manner is odd

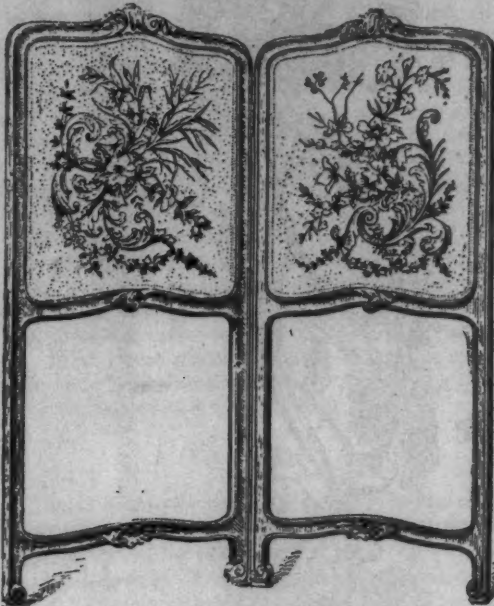


PAINTED TAPESTRY SCREEN PANEL.

or bizarre as "un Chinois déparavent."

Writing in *La Grande Dame*, the sumptuously printed new Parisian magazine for women, Mr. Uzanne

admits, what *The Art Amateur* has been proclaiming for years, that in all matters of furniture and decoration the English have stolen a march upon the French. The French upper classes show a marked preference for English work of the sort, and Mr. Uzanne mentions especially screens hung with Japanese leather paper, and others in painted pine, with mirrors inserted in the upper panels, like the example which we give. The wood is usually treated in the so-called "enamel paints," which may now be had at all painters' and artists' supply stores, and in a great variety of light tints. These colors are liquid, mixed about as thick as cream. Anybody accustomed to painting in gouache will find no trouble in applying them. In France the Japanese folding screen is still in high favor. It may be said of it that, if



CINDERELLA SCREEN.

good—that is, if it is painted by an artist—it is too good for the purposes to which it is applied with us. We have seen Japanese screens the paintings on which may rank with the best work of our best water-colorists; and to dispose of such things pell-mell with our machine-made furniture and mechanically executed decorations seems to show want of appreciation. It is otherwise in the rare cases when everything is in harmony. The cheaper sort of Japanese screens, we need hardly say, are as inartistic as they are flimsily constructed. Their folding albums of flowers, landscapes or personages in Indian ink or in colors make, however, the best of table screens, and since they are now made only of old prints or drawings, they are usually artistic. Mr. Uzanne suggests that our artists whose pictures crowd one another upon the walls should turn their attention to painting screens. But here there is another obstacle in the way: our artists do not as a rule know how to decorate. They can make a copy of nature, but they have lost the idea of composition.

For this reason our more elaborate screens, like our other decorations, are but copies or adaptations of the ancient styles, and especially of those of Louis XV. and Louis XVI. The pretty examples which we give are mostly of one or the other fashion. The little table screen is of painted glass in a frame of gilt wood. Now that there are manufacturers of stained-glass windows in every large city, it should be easy to get it reproduced, and amateurs in china painting may vary their work by an effort in this direction. The Cinderella screen, as its name implies, is meant for the chimney-corner. The lower panels may be of plain wood, enamelled white or cream color, or some pale tint of blue or pink. Panels of painted tapestry are much used, and old brocades and embroideries occasionally. The little fire-screen is a charming example of its kind. The bar at the bottom is to rest one's slippers on, so that the owner may warm her feet while her face remains shaded from the glare.

EVERY design in a Turkish rug has its significance. The prayer rugs have been copied very extensively in the more modern makes. The antiques of this class are among the most expensive. One sold recently was made entirely of silk in red, blue, green and gold, was nine feet eight inches long by six feet ten inches wide, and was accompanied by a certificate that it was over 250

years old. The design was conventional, but on the border were inscriptions from the Koran in Arabic. Here are a few of them: "The favorite of our assembly always carried away our hearts, especially so when he was well clad." "No dervish will leave the Teki monastery sober to inform the police that his pious brethren are intoxicated." In another valuable rug appeared the following: "The benefits to be derived from a voyage across the ocean are without number, but if safety is the object, keep close to the shore."

A BEDROOM in which red predominates to a degree quite unusual, except perhaps for a chamber with a very bleak outlook, is thus described: "The walls have a dado or wainscoting of glazed red tiles, with a covering of India red matting above it. Across one corner there is a large fireplace set with tiles of red, and at its side a quaint settle with red cushions. The furniture is of mahogany, with trimmings of brass. At the windows are frilled muslin curtains, with inside hangings of red damask. A beautiful bedspread that harmonizes with the delicate coloring of another room in the same house is made of a silk-faced 'art-cloth' of a delicate rose color, embroidered with large branches of dogwood in a deeper pink. The scattered branches are connected by scrolls of delicate olive ribbon, which in this case is a real ribbon basted in place and then buttonholed on each side with embroidery silk. Ribbons used in this fashion are a novelty in decorative work."

To darken oak, wash it with aqua ammonia or with lime water. Some kinds of mahogany are greatly improved by a wash of lime water, the color becoming darker and richer.

THIS method is especially good to darken the oak frames containing photographs and autotypes, which look much better than when framed in a light wood.



PAINTED TAPESTRY SCREEN PANEL.



JAPANESE SCREEN PANEL.

INTERIORS AT THE WORLD'S FAIR.

In the June number of *The Art Amateur* a general account of the Woman's Building was given. We now present illustrations of three of the most remarkable rooms that it contains—the New York State Library, the Cincinnati Room and the Kentucky Room. Our view of the Library shows the handsome carved oak mantelpiece, with its richly wrought pillars, fluted, banded and garlanded; its corbels, with grinning masks; its over-mantel, with curious little figures bearing shields, and its panels, with heads in medallions surrounded by graceful arabesques. This work is old Italian, as are the carved frames of the chairs used in the Library; but the latter are upholstered in American enamelled leather. The very handsome piece of raw silk tapestry, with its large diaper of horse-chestnut leaves, which serves to screen the fireplace, is also of American manufacture, the design being due to the Associated Artists of New York, and the weaving to the Cheney Bros. On either side of the mantel there has been judiciously placed a

the visitor should not fail to notice the reproduction of the famous Bayeux "tapestry," which runs as a frieze along a great part of the wall of the corridor. This piece of needle-work—for such the original really is—is over seventy yards long. It represents, by means of a multitude of grotesquely drawn figures, the Norman Conquest of England. Historically, the original, preserved at Bayeux, in France, is a most important piece of work, for it is believed to have been wrought by Queen Mathilde, the wife of the Conqueror. Another notable object in the corridor is the gorgeous Presidential chair of Mexico in gilt wood and red velvet, and fit for an emperor's throne. Some excellent needle-work panels, after designs by Audran, an exhibit of book-covers designed by women, a beautiful carved wood reading stall of Italian design, lent by the Woman's Club of Wisconsin, and some good specimens of poker work are also to be seen in the corridor. Reaching the Cincinnati Room, we find it nearly filled with carved furniture, painted pottery and artistic embroideries by women of Cincinnati and neighboring towns. The carvings, generally

mens is contributed by Miss Louise McLaughlin, including some fine pieces of etched copper in the form of vases and plaques. A set of plates painted with portraits of famous women, by Mrs. E. F. Noyes, is worthy of notice, as are the handsome vases decorated by Mrs. Benn Pitman, and a pitcher of very good design by Miss Julia Rice. A collection of enamelled glass, decorated with scrolls in raised gold and patterns in white and hyacinth, by Miss Anna Seidenberg and Miss M. E. Weighall, is quite equal to anything of the sort in the whole exhibition. A punch bowl, with a suggestive blue dragon belching forth a lot of little black demons, may be remarked among the oddities of the exhibit; and a singularly effective cup and saucer, decorated with an Egyptian design in white on brown, which we could not trace in the catalogue. Among the pictures in the Cincinnati Room we particularly noticed some very promising water-colors of landscapes, by Miss Marcia Hunt, of Cincinnati. Others we shall speak of later.

The Kentucky Room opens out of the Cincinnati Room, and is one of the most beautiful interiors of the



THE KENTUCKY "COLONIAL" ROOM. IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.

panel of plain wood, on which hangs a boss of hammered brass, artistically colored by a new process. These brasses, in their rich tones of yellow, brown and green, sum up most effectively the whole color scheme of the room, and they have been used with great taste to give, as it were, an accent, a touch of emphasis in places where such a touch was needed. They are contributed by J. W. Van Oost and L. Marshall, of New York. A collection of similar work in various shapes may be admired on the lower floor, in the American Exhibit in the North Wing.

A very pretty arched wainscot, enriched with carvings and inlays, runs all about the room, just above the well-filled book-cases. We have already described the delightfully harmonious ceiling and frieze, the work of Mrs. Dora Wheeler Keith. The general tone of the room is a dull green, varied by the brown of the woodwork, and relieved by blue, gold and pink. The carpet is of Turkish manufacture, in which dark blue and red are the prevailing colors.

Immediately opposite the New York Library is the Cincinnati Room, of the same size. In going to it by passing around the corridor, overlooking the Main Hall,

speaking, are more remarkable for good workmanship than for design. Chevrons, trefoils and other architectural motives of Romanesque or Gothic origin are used profusely, but without much regard to proportion; and there are some admirable carvings of American flowering plants, naturalistic or slightly conventionalized, but, as a rule, badly applied. A glance at the Renaissance carvings in the New York Library should show the designers how necessary it is to keep the distinction well marked between framework and panels, and how much better it is to have the ornamentation of the latter radiate from a strongly marked centre than be spread irregularly over the whole surface. But we must give credit for good and effective carving to Mrs. H. B. Morehead, who contributes a carved easel of good design; to Miss Agnes Pitman, for bold naturalistic carvings; to Miss Louise K. Murphy, whose sideboard is treated with an uncommon feeling for proportion; to Mrs. J. C. Rasmussen, of Rock Island, and Miss Mary Rawson, of Cincinnati, for carved oak chairs.

There is a very notable display of decorated pottery and porcelain in the room, much of it in white and gold, by the Cincinnati Pottery Club. A case full of speci-

Fair. It was designed by Miss Carter, of Louisville, Ky., and is an excellent adaptation of the graceful Colonial style to modern needs. The mirror over the mantel, with its elegant tracery, looks in our illustration like a window, because of the clearness with which the reflections of the opposite cornice and draped doorway (into the Cincinnati Room) have been reproduced. The little festoons and wreaths and the beads in the lower part of the channelled pillars and pilasters are pale yellow; the general tone of the room is a light cream color, the panels a dull pale pink, and the fireplace is in gray marble, with an inner bronze moulding. The pots which hold the palms are of blue china. On the side opposite to that shown is a harpsichord of elegant design, which, with the portraits of Kentucky worthies and the graceful silver candelabra on the mantel, are genuine Revolutionary or Colonial relics. It was intended that the two fluted niches, one on either side of the fireplace, should be filled by marble statuettes; but up to the present writing they have remained empty but for the electric lights, which, of course, are out of place. The mouldings, capitals, wainscot and all the woodwork of this room are thoroughly well wrought from good designs.

APPLIED ARTS AT THE WORLD'S FAIR.

ARCHITECTURAL TERRA COTTA.

[It is impossible to take separately the exhibits in the Applied Arts of the various countries represented at the Fair. In some cases exhibits of the same nature and the same country are scattered through several buildings; but for the most part the principal exhibits are united in the Liberal Arts Building, permitting a comparison of the productions of several countries in the same line of work. We will follow that plan as far as possible, referring when necessary to work shown in other places. But in the case of American manufactures, their number and merit will demand occasional special articles. Such will also be the case with the display of the French National Manufactures; and works shown in the Woman's Building will be treated of under the head of "Woman's Work in the Applied Arts." In the department of Ceramics we will consider separately Architectural Ceramics; Household Decorating of Pottery and Faience; and Porcelain and other table wares.]

The exhibit of unglazed decorative terra cotta for architectural uses is far less varied and attractive than might be expected. It is easy to understand the disinclination of foreign exhibitors to ship material so bulky and heavy and so abundantly produced in the United States, but it is surprising that there should be represented so few American manufacturers of a material so much used.

productions. We will have to refer to the major part of the exhibit in another place.

GOLD AND SILVERWARE AND JEWELRY.

IN the departments of artistic work in the precious metals and of jewelry the United States are in the front rank, owing wholly to the efforts of the two firms of Tiffany & Co. and the Gorham Manufacturing Company.

We gave a necessarily incomplete description of the Tiffany exhibit before it was ready to be sent to Chicago. The exhibit as a whole is extremely varied and interesting. It includes a display of the processes and machinery used in diamond cutting and polishing in the Mining Building, where gems from the De Beers South African mines are cut and finished by their employes. It includes also exhibits of jewelry, watches, gold and silverwares and ornaments, clocks, stationery, minerals, metals and alloys; and there is a loan collection of yachting and shooting trophies, affording a study of the recent history of American silverware. The exhibit of precious and semi-precious stones, minerals, curios and antiques is a very full one, especially as to new American gems, such as the allanite from Texas, blue aquamarine from Maine, moss agate from Yellowstone Park, baculite from the Black Hills, beryl from Maine, Connecticut and North Carolina, banded blue and red sapphire from the last-named State, chalcodony from Yellowstone Park, Labradorite from Labrador (a clock faced with this chatoyant mineral, which reflects blue, green or

jade, studded with rubies and sapphires. But these are, after all, but a small part of the exhibit, which includes hunting-rifles and smelling-bottles, thermometers and umbrellas, berry sets, bonbon spoons, salad bowls, bouquet baskets, claret pitchers and ice-cream sets, loving cups—capacity, twenty-nine pints—and spoons and forks with all the Indian dances, from the medicine dance to the ghost dance, engraved on the handles.

The Gorham Manufacturing Company's exhibit is thoroughly artistic. Their most attractive piece of work is their solid silver statue of Columbus, modelled by Bartholdi, and weighing 30,000 ounces. It is not too much to say that, with the one exception of the colossal statue after St. Gaudens's design in front of the Administration Building, this is beyond comparison the best of the many ideal portrait statues of Columbus called forth by the Fair. We would advise the city of Chicago, if it be possible, to obtain the right to copy it in heroic size in bronze, to take the place of the abomination on the lake front near the new Art Institute. Columbus is shown in the moment of discovery, pointing with his right hand to the newly sighted land. He is dressed in the Genoese fashion of his time, in a heavy mantle, blown about by the wind, a light silken doublet and long hose. His left leg rests against a coil of rope, and in his left hand he holds a globe and calipers. The statue was cast at the company's foundry, which has lately turned out some bronze castings of the utmost beauty, notably the statue of Farragut for the city of Boston; the figures that ornament the Grady Monument in Atlanta; a head of Gladstone, by Mr. J. M. Rhind, and one of the actor, John Gilbert, by Mr. J. S. Hartley. They have also made a delightful casting from the original small study by St. Gaudens for his Diana. The



Photographed by C. D. Arnold, Chicago.

A VIEW OF THE CINCINNATI ROOM IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.

Terra-cotta cornices, friezes, string-courses, panels, chimneys, door jambs, pilasters are to be seen in all our large cities, and the use of the material is increasing every day. Nevertheless, of the exhibits in the Liberal Arts Building we find only two worthy of notice from an artistic standpoint: that of W. Galloway, Philadelphia, and—straining a point because of some large and highly decorative specimens—the exhibit of flower-pots of Villeroi and Bach, Germany. These last would make a capital finish for a terrace or for the piers of a balustrade, and the large glazed pots shown in the Spanish court would be still more effective in many situations.

In glazed terra cotta, however, the Rookwood Pottery, of Cincinnati, makes a very notable exhibit. The material is not an ordinary terra cotta, being hard-baked and indestructible by fire; but it must be classed with terra cottas, not with the architectural stonewares and Doulton wares of the French and British sections. But, from a purely artistic point of view, it will very well bear comparison with these. The colors, warm browns and yellows and olive greens, are rich and soft and better adapted for interior work than the somewhat harsh grays, greens and purples of the French wares, though these may look extremely well when seen from some distance in the open air. The architectural exhibit of the concern is very appropriately used to install their main exhibit of decorative wares. It forms a small pavilion, with a conical dome surmounted by a huge mass of flames by way of finial. On two low projecting walls enclosing a space in front of this pavilion are placed a dozen tall, free-standing columns, also decorated at foot and at top with flames. On panels set into the walls are representations of the potter's wheel, the fire dragon and the vase in process of firing. Thus the entire decoration of the space is symbolic. The material is, we believe, a native Ohio clay, and its distinctive reddish brown, yellow and orange tones are those that commonly appear in the finished

gray, according to the angle at which it is seen, is one of the exhibits; obsidian, fresh-water pearls, topaz and tourmaline are also shown in American specimens. We may mention incidentally the splendid collection of fossilized tree trunks from Arizona, turned into blocks of gorgeous chalcodony and jasper, which is exhibited in another part of the Liberal Arts Building. In these petrified forests of Arizona and the Mexican onyx quarries we have stores of splendid material for interior revetements, pillars and mantelpieces not to be surpassed in the world. Among the curiosities in the Mining Building are exhibits of old flooring and wash-water, impregnated with gold, from the Tiffany workshops, exhibits of colored golds for ornamentation, alloys of gold, osmium and iridium, gold and arsenic, gold and tin, silver and iron and many others.

We have already described some of the principal show pieces of the company—the rattlesnake of silver and opal, with emerald eyes and mouth arranged for burning incense; their duck of silver and enamel; their frog of silver and turquoise. But we have not mentioned their revolving globe clock of sterling silver mounted on a classic colonnade, a pillar for each hour of the day. The countries of the earth are delineated on it in blue enamel, and by means of an ingenious arrangement the time of day in any part of the world can be told from it at a glance. Nor have we described the "American Flora Vase," modelled, as to form, upon the characteristic pottery of the Pueblos. Its foot is of native opal, out of which spring cactus in silver, golden-rod in gold, and magnolia blossoms and leaves enamelled in purple, white, green and yellow. Nor have we spoken of the Aztec silver bowl, inlaid with niello and copper; nor the Egyptian mummy box, with antique scarabs and funeral images set in the gold and silver body; nor the card-case of Chilian frog-skin, set with emeralds; nor the fan of translucent jade, in the shape of a butterfly; nor the rock-crystal hand-mirror, set in green gold; nor the jar of

principal exhibits of the company, however, are in artistic silverware, and chief among these is a fine prize cup made of a nautilus shell set in the Renaissance manner with figures, shells and other ornaments in gold and precious stones. The base is formed of four scallop shells supported by dolphins in silver gilt. From the centre rises a beautifully modelled Venus in silver, who supports the iridescent shell half covered with an elaborate network of chased gold, set with carbuncles, turquoise, garnets, emeralds, moonstones and chrysoprase. A silver Victory with outstretched wings is seated on the upper part of the shell. The artistic possibilities of glass and ceramic wares appropriately mounted in silver appear to have engaged the attention of the company's designers to an extent not paralleled in any other section of the Liberal Arts Building. We note especially the value given to the dark browns, yellows and olives of the Rookwood pottery by the contrasting color of the silver mounts, and the brilliant effects obtained by the combination of chased metal with engraved, cut and colored glass. Perhaps the most beautiful variety of this sort of work is that in which the colored glass has been blown into the previously prepared silver frame, and protrudes in exquisite bubble-like forms through its interstices. The company has also made some experiments in translucent enamel, but we cannot say that they have as yet equalled the French work in that manner, of which we shall speak presently. In pure silverware we must mention a charming tea set of rococo forms, with rich floral ornamentation in repoussé; a First Empire dinner service of silver gilt and red and white glass, and the famous "Century" vase, which was shown at the Centennial Exposition.

Before leaving the American section we must direct attention to the silver filigree work from Freeport, Ill., which competes in beauty with the Roman and German work of the same sort; and to a unique exhibit of roses in beaten silver, shown by Mrs. R. J. Coleman, of Buena Vista, Cal.

ART IN CARRIAGE MANUFACTURE.

THE taste and artistic skill displayed in the shapes and fittings of modern carriages decidedly merit recognition in *The Art Amateur*. But in this sort of work there is much less variety than in any other department of the applied arts. The reason is that we have here to deal with a distinctively modern style, which rules universally and admits of but very slight variations from the common standard. Home life, in becoming more private and individual, has allowed of the growth of a great variety of tastes in furniture, wall-papers, tableware and all interior appointments; but carriages are necessarily seen of the public, and the taste shown in their fittings is therefore very little individual. They show us what that nineteenth-century style would be like which writers on art so often call for. It would be extremely reserved, plain almost to bareness, sober, not to say sombre, in color, but elegant, refined and harmonious.

Just as it is difficult to explain in words the difference between one Louis XVI. room and another, or even between that style and our colonial style, so it is difficult to discriminate between good specimens of American, English and French carriage building of the present day. The standard of taste is very nearly the same in all three countries; the most that can be said

side, pale sea-green plush, with a rug of Arctic fox skin. This handsome vehicle, conspicuous as it appears in its present situation, is in reality no exception to the general rule, which insists upon reserve and the absence of any attempt at display; for when in use its softly modelled lines and pale colors will be much less conspicuous against the snowy background than the ordinary stiff shapes and dark colors.

AMERICAN CHINA DECORATION AT THE FAIR.

FIRST NOTICE.

THE Woman's Building contains a collection of decorated china from the studios of some of the best artists in Chicago. *Mrs. Mabel C. Dibble* shows an Odette tête-à-tête set of choice design. A band of apple green is laid just below the neck of the sugar-bowl, cream-pitcher and teapot, and at the edge of each cup and saucer. This band is decorated with Japanese sprays of flowers and leaves. The stems and outlines of flowers and leaves are laid in paste outlining, and the entire leaf or flower is afterward covered with green or yellow golds. The edge of this band is finished in a fine gold border of pendent design, with apple-green enamels introduced, thus carrying the color note some-

graceful festoons of forget-me-nots and roses. The work is so dainty and the color so pure that this tray is sure to be admired. The choice of shape for this decoration is open to criticism, for the tray in any useful position would not give a natural effect to the hanging basket, which if applied to a vase or any upright article would have seemed above criticism of any sort.

Miss Anderson's exquisite little Belleek match-box, decorated in pink enamel, attracts much attention. The special point of interest is the pink and white cameo set in the centre, and matching the color perfectly. *Miss Anderson* shows a dainty vase in festoons and garlands in color and gold. A few touches of ruby purple as a color accent give life and character to the composition.

Mrs. Mann has chosen to give especial prominence to her metal effects, both in solid borders and outline work.

Mrs. Walter Greenleaf's main exhibit is in the Illinois Building. The few pieces in the Woman's Building assure her a place among the best ceramic artists of the country. She is especially happy in her figure painting; yet all she undertakes is done with care and skill. The Chicago exhibit is in every way creditable.

Miss Carrie Hays, of Columbus, O., has a large case, and in her collection are a number of pieces of rare excellence. There



Photographed by C. D. Arnold, Chicago.

A VIEW OF THE LIBRARY IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.

is that American makers excel in lightness and finish, English in harmony and comfort, and the French, curiously enough, in strength, probably because a majority of the French roads are inferior to the English and even to our own. Rather than weary our readers, then, by dwelling upon small points of difference, we will confine our remarks to the exhibit of the single firm of Brewster & Co. (of Broome Street), which is admittedly at the head of the art of carriage building in America. In a field in which the manufacturer is necessarily circumscribed, it is greatly to their credit that they have displayed uncommon fertility in design as well as skill in execution. They show in the Transportation Building a road coach painted apple green, with buff leather seats; a gentleman's park drag (sometimes improperly called a "tally-ho"); a cabriolet in black and olive with drab inside finish; a double suspension brougham in dark blue and black, dark blue inside; a Lenox phaeton in café au lait and pale olive green; a caleche in maroon and dark red; a four-wheeled game cart in red, with black stripes and carved wood panels in eggshell finish. From this list the reader will perceive that the prevailing colors are rather dull olives, browns, drabs and maroons. Crests, the use of which is so often ignorantly ridiculed, are mostly the arms of the State of which the owner is a citizen, or his monogram in some artistic form, or the design of some club, beautifully painted. The single show-piece exhibited by the firm is a beautifully carved and painted sleigh in the form of a shell, the bottom wreathed with water plants and supported by carved and lacquered dolphins. The dash-board, of black leather edged with fur, is made to represent the open wings of a huge dragon, whose grinning head appears in the middle surmounted by a plume of egret feathers. The saddle at the rear is supported by the tails of the dolphins, and slippers of white bear's fur are provided for the groom's feet. The coloring is white and pale tones of pink and green; the in-

what into the white china, with very pleasing effect. The handles, being very dainty, look well in solid gold. The tray is finished in the same style, and the entire work is exceptionally pure and clean in finish.

Miss Lillie E. Cole shows samples of a dessert set in pink, lavender and blue. The roses, violets and forget-me-nots are old favorites, but in a new arrangement are dainty and pleasing. The open-work borders are panelled in five sections, each one bearing a tiny cluster of the flower making the color motive of that plate. A cluster of flowers is at one side of the centre of the plate, and is tied with a gold ribbon. Opposite this flower cluster is a small monogram, near the rim, done in gold and color. One letter is in dots of paste of graduated sizes and outlined in flat gold; another in dots of colored enamel outlined in flat color, while the third letter is plain flat gold. The open-work rim is embellished in gold, with a few jewels of the same enamel that is used in the monogram. The flower color is repeated in the enamel of each plate, so that the effect of one plate is pink, another blue, and so on.

Miss Cole's chocolate set, tinted a pale yellow green and decorated in pink roses, is much admired. The tint is separated from the white china by graceful scrolls of raised gold from under which the tiny roses peep out.

All the work shown by *Miss Cole* is dainty and in good taste. *Miss Grace Peck* exhibits some clever paste work and is especially happy in the treatment of a comb-and-brush tray showing clusters of roses in conventional bunches held together in a circular form by exquisitely traced scrolls in raised gold. This circular decoration separates an ivory centre from a blue border.

Mrs. Kittredge and *Miss Louisa Anderson* have a small but choice display. The former shows a Belleek tray with a tiny basket of roses hanging from gold scrolls and intertwining with

are others so much below this standard as to suggest that the exhibit represents a period of years marking rapid growth. As the card says "Miss Hays's Studio," the work may be attributed in some cases to her pupils and assistants.

Two rose studies and several figures were done in an excellent manner. A monk and child, also a head of "Queen Louise," are beautifully painted and fired. A partially draped figure leaning against a rock with uplifted arm, and having a touch of bright light on the head only—all else in delicate shadow—is daintily and clearly painted. Especially is this true of the white drapery which half conceals the figure of the young woman.

Columbus may well feel proud of such a studio as this collection suggests.

The Minnesota Woman's Work Exchange has a few clever examples of ceramic work. The spray of grapes and leaves running through the centre of a small punch-bowl are boldly and freely drawn. The lights are well preserved in the leaves, the coloring is delicate, the style is sketchy and breezy—altogether very interesting.

A chocolate set with an ivory ground is decorated with pine cones in green and yellow golds, with a touch of brown. The green and yellow gold finishings are beautifully laid and fired, the color being perfect.

Mrs. A. Maynard Richardson, of Boston, in the Massachusetts case, shows two large underglaze vases in broad decorative style. The glaze is very fine. This lady sends also some landscape tiles in underglaze, and a plaque with a dainty pastoral scene in the slip, dull and hard dry, ready for the glaze. These interesting pieces remind one of the early days in the Rookwood Pottery.

In overglaze work there is a charming plate with conventional design of dragons, in which there is an admirable blending of

pink, yellow and apple green, with outline touches of deep red brown and gold. Another plate with an ivory ground and pink flowers is finished in scrolls of blue green touched with gold. This combination of color is very satisfying.

A chocolate pot in tawny pinks with gray greens deserves especial praise for the clear coloring and clean gold work.

A daintily painted head of a child with flowing blonde hair is the only flesh work shown, and reflects credit on the artist.

A large bonbon with a wreath of single yellow roses on a yellow ground makes an effective bit of color in this small but well-chosen collection.

Mrs. M. D. Taylor, of Philadelphia, shows a number of plates with a single figure in the centre and finished with elaborate borders of gold and enamel. The turquoise and white enamels are successfully applied, but the purple is lacking in clearness. The figures are treated with a daintiness that affords much pleasure to the cultivated eye. The delicate grays employed in the backgrounds are charmingly contrasted in the cool and warm tones. The drawing admits of criticism, as also does the appearance of outline effects in some portions of the figure, while it does not appear at all in other portions of the same figure. In a modelled figure outline effects are wholly inadmissible. The delicate colors in many cases lack flux, for portions of each of these plates are entirely lacking in glaze. Mrs. Taylor shows a pretty Greek vase in a case with a needlework display, in which the treatment of the flesh is admirable, having none of the outline effects criticised in the plates just noticed. She also sends a beautifully executed metal-work plate, in which the accompanying background colors blend perfectly with the golds and bronzes.

Mrs. M. Marple, of Bridgeport, shows a tray with a copy of Rougeteau's "Song of Springtime." The work has merit and a good feeling for color, despite a certain crudeness of finish in the foreground. The dark hair of the maiden is well painted, especially the delicate combing back from the temples. The drapery is praiseworthy, the flesh color good, but not laid smoothly enough to be called a fine piece of work. As is frequently the case, the glaze is uneven, and the greater part of the flesh not glazed at all. Many amateur workers have yet to learn the value of flux judiciously used. Other pieces of interest are to be seen in the exhibit, but nothing particularly striking or original. The State exhibit of Pennsylvania in its own building is excellent. It will be described later.

ECHOES OF THE SPITZER SALE.

As our readers are aware, the great Spitzer sale in Paris brought \$1,821,586, without reckoning the famous collection of arms and armor, which later is to be sold "en bloc." The arms, it is believed, will bring six hundred thousand dollars, bringing the total close to the two millions and a half, for which sum the entire museum could have been bought for the United States. It is calculated that the average price of the objects of art of all sorts that the collection contained—faiences, enamels of Limoges, tapestries woven with gold, busts in marble, bronze and wax, cabinets inlaid with ivory, Venice glass, manuscripts, what-not—is the highest ever obtained, about five hundred and forty dollars each piece. Of course many objects sold for much less, and it was the comparatively few extraordinary pieces that brought the average to this figure. And one can interpret the matter either as evidence of the extraordinary good taste of the late Baron Spitzer, or as showing that prices are continually mounting. Perhaps it would be nearest the truth to say that confidence in the judgment of the great collector and a belief that good things will never be cheaper had both to do with the extraordinary prices obtained.

One third of the collection, it is estimated, remains in France. The Louvre has acquired a large and unique example of Palissy, a bas-relief of Della Robbia, some fine specimens of Arab and Venetian glass, enamels and ivories, and a famous chalice in silver gilt and enamelled. The Bibliothèque Nationale is said to have added some rare Italian medals to its already large collection. And the Cluny Museum was also among the large buyers. Ignoring the established custom, Messrs. Saglio, Babelon and Darcel, who bought for the museums, made their bids openly and without any mystery, and the institutions that they represented are believed to be the gainers. It is certain that a patriotic Frenchman will not run up the price against the Louvre or any other of the national museums.

England and America are put down for another third, but as most of the American orders were countermanded, owing, doubtless, to our ridiculous silver and tariff scares, the English buyers must have secured the greater part of the booty. Mr. George Salting, an Australian by birth, has made himself a man of mark among collectors by his intrepid and judicious buying. For two admirable specimens of Chaffagiolo faience he has paid \$20,000, and he has carried off the famous sideboard of Annecy, one of the richest pieces of carving of the sixteenth century known, the finest pieces of Rouen pottery, the well-known "Cavalier" of Riccio, and portraits in wax, Renaissance tableware and jewels, the total cost of his acquisitions being in the neighborhood of \$200,000. Mr. Salting was already known in London as the possessor of magnificent collections of Chinese porcelains and Renaissance bronzes.

The remainder of the great collection has been dispersed through Germany, Austria and Belgium. Russian collectors were absent. The last days of the auction were marked by the sale of the rarest and most important pieces—statues, columns, busts, monumental mantel-pieces and colossal bas-reliefs.

OTHER IMPORTANT ART SALES.

THE MILDMAI COLLECTION of "old masters" and Chinese and Japanese porcelains, which will have been dispersed in London, at Christie's, before this appears in print, was, so far as the pictures are concerned, made up of the Vers-Kolk cabinet, divided in 1846 between Lord Overstone, the Hon. Francis Baring, and Mr. Bingham Mildmay, with others from the Orleans, Hamilton Palace, Blenheim Palace, and other galleries. As some of these paintings are pretty sure to find their way into the American market, it is well to caution buyers not to think too much of them because they may be "from the Mildmay Collection." While the collection includes some very fine pictures, most of the paintings are wrongly attributed, or are poor examples of the masters represented. There is a famous and beautiful Watteau, "The Fête Champêtre," from the Orleans Gallery, which no doubt will bring a large price, although it has suffered much at the hands of the "restorer." By Hogarth is a fine portrait of his wife; by Reynolds, "The Marquis of Rockingham in Garter Robes"; by Gainsborough, a full-length portrait of one of the Mildmays. The Dutch pictures include an excellent example of the early manner of Rembrandt—"Portrait of a Young Lady"; an admirable "Interior," with a woman and boy in the foreground, by Pieter de Hoogh; "Views of Scheveningen," by Jacob van Ruysdael, and a notable "River Scene," by Solomon van Ruysdael. The "Interior of an Apartment," attributed to Pieter de Hoogh, is probably only of his school. This same remark may apply to the "Piping Boy," ascribed to Rembrandt; the "Portrait of a Senator," ascribed to Tintoretto, and the "Palladio" (?) portrait, unreasonably credited to Palma Vecchio. The "Interior of a Lock," attributed to Hobbema, is more likely by Jacob van Ruysdael. There are good examples of Frans Hals, Snyder, Isaac Van Ostade, Wouvermans, Van der Velde

and other old Dutch masters. Certain American collections of Oriental porcelains might be much enriched by pickings from some of the Mildmay cabinets.

THE MEISSONIER SALE.—The paintings and studies in oil at the late Meissonier auction brought 1,740,000 francs. The dispersion of the water-colors and drawings which closed the six days' sale added 475,416 fr. to that amount, making a total equal to about \$443,000. The principal prices were as follows: "Le Graveur à l'eau-forte," 272,100 fr.; M. Petit valued it before the sale at 200,000 fr. The buyer, Mr. Chauchard, it is said, would have gone as far as 300,000 fr. "Général Championnet," 21,200 fr. (bought for the Musée du Palais St. Pierre at Lyons); a study for "La Rixe" brought over 10,000 fr.; "Soldat de la première République en faction," 11,500 fr.; "Le Trompette de 1807," 17,500 fr.; "Soliman" (gray horse, with this inscription by Meissonier, "Mon brave Soliman"), 7000 fr.; "Étude de Dragon," 22,500 fr.; "Étude de Cuirassier," 12,500 fr.; "Cavaliers en marche," 25,600 fr.; "Gentilhomme Louis XIII.," 35,000 fr.; "Portrait de Charles I.," 11,500 fr.; "Cavalier en vedette," 13,500 fr.; "Un Brigadier de Cuirassiers," 18,100 fr.; "Gentilhomme Louis XIII.," 16,900 fr.; "Dragon en vedette," 20,000 fr.; "Le Pont de Poissy," 20,000 fr.; "Le Maréchal Lannes," 50,000 fr.; "Besaières," 50,000 fr.; "Pasquale," 33,000 fr.; "L'Ordonnance," 31,000 fr.; "1806," 66,000 fr.; "Le Matin de Castiglione," 25,500 fr.; "Un Philosophe," 23,000 fr.; "Cavalier en Plaine," 17,000 fr.; "Le Café," 16,000 fr.; "Étude de Cuirassier," 12,200 fr.; "Dragon en vedette," 14,500 fr.; "L'Aventuriers," 13,500 fr.; "Héraut d'Armes," 10,500 fr.; and "Le Coup de Vent," 10,000 fr. The Prince of Wales bought a sketch of the horse Napoleon III. rode at Solferino, and a study for the head of the same. On the third and last day "Le Dragon en vedette" brought 36,000 fr.; "Un Homme d'Armes et son Cheval," 19,800 fr.; "En Faction," 14,000 fr.; "Napoléon Premier," 13,000 fr.; "Rembrandt," 10,100 fr.; "Un Grenadier de la République," 15,800 fr.; and "Un Lieutenant de Cuirassiers," 12,500 fr. The drawings in water-color and other materials included "Antibes," 14,000 fr.; "Charles I.," 10,000 fr.; "Le Guide," 58,800 fr.; "1805," 8500 fr.; "Sur l'Escalier," 17,800 fr.; "Le bon Hôtelier," 9000 fr.; "Réception au Château," 8600 fr.; "Dragon en vedette," 16,000 fr.; "Le Peintre," 14,000 fr.; "Aide-de-Camp et son Escorte," 15,505 fr.; "Un Souppon," 13,800 fr.; "Étude pour un Cuirassier," 8805 fr.; "Dragon de l'Armée d'Espagne," 38,005 fr.; and "Un Hussard," 8300 fr.

THE COQUELIN SALE.—Alma Tadema's "Farniente" fetched 25,500 fr., and "L'Attente," 15,000 fr. Bonnat's "Portrait de petite fille italienne," 14,000 fr.; "Le Modèle, petite Italienne écrivant," 10,100 fr.; "Catin," "Sur la Route," 32,000 fr.; "Les Meules" (sunset effect), 26,500 fr.; "Crépuscule d'été," 13,000 fr.; Corot, "Le Pêcheur," 27,100 fr.; "La Rochelle," 12,100 fr.; Daubigny, "Les Marais d'Optevos" (autumn effect), 38,000 fr.; Delacroix, "L'Education d'Achille," 37,600 fr.; Diaz, "Les petits Pêcheurs," 16,500 fr.; Friant, "La Discussion politique," 12,600 fr.; "Flirt," 10,900 fr.; Meissonier, "Gentilhomme Louis XIII.," 56,000 fr.; Troyon, "Un Bœuf normand," 19,500 fr. Of the water-colors, F. Millet's "Le Semeur" brought 24,000 fr., and his "Au Moulin" 11,200 fr. The total sum realized was 530,000 fr.

NEW PUBLICATIONS.

OUTLINES OF ENGLISH LITERATURE, by William Renton, is one of the useful series of University Extension Manuals, and will be found, speaking generally, a safe guide to the best English books from Gower and Chaucer down to Emerson and Whitman. The author follows the excellent plan of giving first a conspectus of the influences that led up to and determined the character of each period; following that with examples of the best authors in the period, usually with sound expository and critical comments. But it sometimes happens that a correct generalization is presented without the examples needed to give it a hold on the reader's memory, and the author's notion of the influence of Celtic literature on the English is much beside the mark. It has not merely exercised a spiritual influence, but has supplied both more directly and through the old French romances the material of much English poetry and poetic prose from Malory, through Spenser and Shakespeare, to Tennyson, Swinburne and William Morris. Yet Mr. Renton can find room for a fair account of "Beowulf," which has only a philological connection with English literature, and can only give the slightest mention, without any note of their importance, to the Welsh, Breton and Gaelic originals of Western romance. In dealing with Chaucer, again, he does not make clear that poet's position in the eyes of his contemporaries as a "great translator." And though the Norman-French and Italian influence on Chaucer's and the following age are noted, it is without examples; and we fear the reader will not learn from this to connect in its proper relation English with other European literature. While we are finding fault, we may as well say that the author is altogether too fond of using diagrammatic illustrations. It may be well for the student to occasionally amuse himself by putting what he has already learned into the shape of a diagram; but it is a very poor instrument for the teacher of any subject like the present to make use of. (Charles Scribner's Sons, \$1.00.)

IN NEGATIVE BENEFICENCE AND POSITIVE BENEFICENCE Mr. Herbert Spencer concludes the second volume of his "Principles of Ethics." In the first he elaborates his notion of justice, starting with the principle of universal liberty to do whatever does not unduly interfere with one's neighbor's liberty. In the present volume he finds what seems to us a less satisfactory basis for private beneficence in the habit that the race has somehow acquired of doing good. To be sure, it is good for the race that its members should do good to one another; but Mr. Spencer admits that no one acts from that motive. Some of the most interesting and valuable matter in the book is in the Appendices, in which Mr. Spencer examines the Kantian idea of rights and finds it similar to his own; explains, not very satisfactorily, his change of views on the land question; shows what a narrow line divides him from theism, and communicates to the world some interesting experiments—not his own—on the growth of conscience in animals. As we cannot accept habit or instinct as a basis of conduct, though it seems sufficient for the interests of the race, the book falls in its main object. But, like other works of its author, it is valuable for what it suggests as much as for what it contains. (D. Appleton & Co., 2 vols., \$4.00.)

THE DRAMA, by Henry Irving, is made up of lectures or addresses by the celebrated actor on "The Stage as It Is," "Four Great Actors," and two, delivered at different times before the students of the University of Harvard and the Philosophical Institution of Edinburgh, but going over the same ground and in much the same way. In these two addresses, Mr. Irving gives his theory of acting, which differs from Diderot's in recognizing the necessity for actual emotion on the actor's part at some time, if he is ever to be able to simulate feeling on the stage. Like Talma, he holds that an actor must possess a sort of double consciousness, and, while feeling and acting like another

man, must observe and analyze his own passions and emotions in order to be able to reproduce them upon the stage. In the opening essay, he makes a strong argument to show the utility of acting, and defends the stage of to-day from the accusations of frivolity and immorality sometimes brought against it. The four great actors whose careers Mr. Irving recalls are Burbage, Betterton, Garrick and Kean; and while in his other papers he is lucid and logical, in this he shows himself possessed of a delightful narrative style. These four sketches make, between them, a history of English acting. The book is beautifully printed, and is ornamented with a frontispiece after a portrait in character by Whistler. (Tait, Sons & Co., \$1.25.)

AN ADVENTURE IN PHOTOGRAPHY, by Octave Thanet, is an account, half humorous, half serious of the author's attempts to take pictures with the camera. She has the usual successes and disappointments to record—skies and middle distances that would not develop, shadows without detail, and false proportions and values, each difficulty in its turn surmounted or circumvented by means which were new to the adventurers, and may possibly be so to others. At times our author's observations may even be of use to some artists, as where she makes the discovery that the contour of the nose may be completely changed by lighting. In a three-quarter view, the nose will be straighter if the shadow fall on the broader side of the face. Landscape photographers should know enough to stay in-doors when there is a high wind. She recommends orthochromatic plates, and in that recommendation we would heartily join her. Her camera has taught her the difference between the colored shadows of nature and the black shadows of photography, and if she has often been distressed by the latter, she has learned to appreciate the former. She has also learned that what pleases us in a view is often only a little bit of what we see, and that with photographic scenes, as with literary compositions, the easiest way to improve them is to cut them down. There is a world of meaning for the young landscape painter in her account of the triangular road, which should present ups and downs and ins and outs, but which in the amateur's photograph, and his sketch, too, if it is rightly begun, is the most unexpectedly obtuse and flat triangle. But we do not commend her way of shirking the difficulty. It is better to conquer it by careful study of values and of slight movements of line. There is no sort of landscape study that pays better in the long run. Her dislike of "combination printing" does honor to her sense of harmony; and we feel that she speaks from experience when she says of photography that if it does not make its practitioner an artist, it makes him a lover of art. There are many illustrations, chemical formulas and recipes. (Charles Scribner's Sons, \$1.50.)

THE PARFISAL OF RICHARD WAGNER, translated from the French of Maurice Kufferath, is, perhaps, the most recent commentary on the finest work of the great tone-poet. The author has collated nearly all the known legends concerning this mythical hero, whether as the Peredur of ancient Britain, the Perceval of Chrétien de Troies of France, or the Parsifal of Wolfram, the Suabian, thus rendering the book of considerable interest to the lay reader as well as to the student of Wagner. We have called the volume a "commentary," and it seems to be intended as such, but some of the comments are unfortunate, and could well be spared. For instance, the author remarks that "Catholicism of that era does not show the violence or the bigoted fanaticism which is peculiar to it in later centuries," and on pages 163, 177 and 180 are similar innuendoes. Fortunately, however, these are not numerous, and taken as a whole the book is well worth reading. The translator's name is not given, but he is evidently a pedagogue of considerable erudition, and his work is well done. The book is dedicated to Anton Seidel; the printing is excellent, and the illustrations are from photographs of the Bayreuth production. (Tait, Sons & Co., \$1.25.)

STUDENT AND SINGER. Reminiscences of Charles Santley. The famous English baritone gives us a book of his experiences, which will be found most interesting reading, particularly to any one with leanings toward the stage, either dramatically or operatically. Besides an account of himself and his doings, with numerous anecdotes of famous singers, actors and musicians, Mr. Santley's pages abound in useful hints to the student singer—the result of practical experience. These little bits of advice are generally coupled with the proper reminder, that what suits one singer would not do for another, and that though what the author says may prove of use to one student, another will have to find out for himself what is best for him. It is not necessary, however, for one to be a musician or a singer to enjoy this charmingly written volume. The general reader will find it an ideal autobiography. (Macmillan & Co., \$2.25.)

HANGING MOSS—*Tillandsia usneoides*—is a botanical species peculiar to the Southern States and Mexico, which is said to suck the very life from the mighty trees upon which it attains a most luxuriant growth. Paul Lindau, the Berlin novelist, has been inspired to write a story on this extremely unpleasant subject, and the result cannot be deemed a success. While it is written with a fair degree of crispness, at the same time it is but a weak imitation of Bourget and his school, lacking altogether the airiness and grace of the author's Gallic models in pessimistic romance. Lindau probably enjoys the lion's share of popularity amongst his co-workers in Germany of to-day, but he has done very little so far to redeem the modern German novel from its taint of dulness and lack of originality. (D. Appleton & Co., \$1.00.)

The title of Mr. Eugene Field's **SECOND BOOK OF VERSE** seems to refer to a first effort happily sunk in oblivion, but also, we fear, to others yet to come. It would have been less alarming and quite as appropriate if he had called it, after one of his longest effusions, "Gosling Stew." Mr. Field compares his heart to a "sodden, soggy doughnut"; his throat, he tells us elsewhere, is "furred with a fur that seemeth a buffalo's hide," and he proclaims himself "An erring soul [who] is wanting drink, and wants it p. d. q." which may be true, but it is not poetry, and we cannot imagine it very funny, at least for Mr. Field. That he can be funny, however, we willingly admit. His ballad of "Providence and the Dog" is as laughable as anything of Doctor Holmes's, and it contains a lesson in the two last lines which the author would do well to take more to heart. A few light, bright and graceful imitations of classical poets show him capable of better things than reminiscences in rhyme of the effects of "Onion Tart," or such Western vulgarities as "The Clink of the Ice" and "The Bottle and the Bird." When Mr. Field tells us that he "was young and calow . . . many years ago," that is poetic license. When many years are between him and his present callow stage he will wish to buy up and burn much of what he has here printed. (Charles Scribner's Sons, \$1.25.)

COLUMBIA'S EMBLEM, INDIAN CORN, is the title of a little book of selections in prose and verse praising Indian corn, describing its history and recounting its uses. Mr. J. W.

Fewkes presents us with a Moqui legend, and Mr. Frank H. Cushing with an account of the culture of corn among the Zuni Indians. There are poems by Whittier, Celia Thaxter and Edna Dean Proctor, and not the least interesting or valuable part of the book is the preface by our occasional contributor, Mrs. Candace Wheeler, who presents in a nutshell the principal reason for choosing the plant for a national emblem. No other plant, she says, of its importance and so distinctively American has such a history, such artistic meanings and possibilities—a point which was placed beyond question, we may add, by The Art Amateur's recent prize designs. Of the illustrations in the book, the two most interesting are those of Moqui gods in Mr. Fewkes's essay. (Houghton, Mifflin & Co., 40 cents.)

ISLAND NIGHTS' ENTERTAINMENT, by that clever story-teller, Robert Louis Stevenson, consists of three stirring narratives or "yarns" of the South Sea Islands. They may prove familiar reading to some, but this is the first appearance of some of them in book form. The author has written them in his usual inimitable vein of perfect abandon and vivid local coloring, with occasional exquisite touches of the weird and romantic. Uma in the "Beach of Falea" is a charming creation and decidedly lovable, though she is little less than a savage and given to unconventional attire. "The Bottle Imp" embodies an old theme in a new dress, but is none the less effective and interesting. (Charles Scribner's Sons, illustrated, \$1.25.)

BEYOND ATONEMENT, by Marie von Ebner-Eschenbach, translated by Mary A. Robinson, is the story of an unfaithful wife, who, smitten with remorse at her husband's death, repents, confesses and dies, the book finishing with an impressive death scene. (Worthington & Co.)

UNCLE REMUS AND HIS FRIENDS is a title that has long been familiar to magazine readers, and certainly these delightful plantation stories, songs and ballads, with sketches of negro character by Joel Chandler Harris, require no introduction or critical notice at this time. The inimitable and astute "Brer Rabbit" and the other highly intelligent members of the brute creation with whom Uncle Remus had an extended and unique acquaintance need not be described again. But due mention should be made of the fact that the present volume is admirably illustrated by Mr. A. B. Frost. (Houghton, Mifflin & Co., \$1.50.)

THE HOOSIER SCHOOL-MASTER, by Edward Eggleston, has been brought out by the Orange Judd Co., in a new form, revised, and with an introduction and notes on its dialect. It should be remembered that this was the forerunner and perhaps the best of the now numerous dialect stories. When it first appeared in *Hearth and Home*, some twenty odd years ago, it created a sensation; and this was due as much to its intrinsic literary merit as to the originality of the vehicle through which the story was presented. "The Hoosier School-Master" is still unknown to thousands, but it is a classic that all should read. (Price \$1.50.)

SALLY DOWS AND OTHER STORIES, by Bret Harte, make up a compact, neatly bound little volume of four very readable tales. The first one, which is much the longest, approaches absolute perfection in style and originality of treatment. Sally Dows is an exquisite little Southern maiden with an adorable accent, who confessed to a predilection for the Union during the war, and some years afterward succeeded in ensnaring the stout heart of Colonel Courtlandt, a young Northern officer, with all the irresistible though guileless arts of demure modesty, fascinating indifference, and occasional piquant cajolery. In short, Sally Dows is a rare conception, and is equal, we think, in its delicacy and daintiness, to anything this veteran story-writer has ever done before. (Houghton, Mifflin & Co., \$1.25.)

OLD KASKASKIA, by Mary Hartwell Catherwood, is a pleasantly written tale, the scene of which is laid in the old French settlement of Kaskaskia, on the Mississippi, at the beginning of the present century. Angelique Saucier and her two lovers—Rice Jones, a rising young lawyer, and Colonel Menard, a French widower with several children—are the principal personages, and a great flood in the river gives an epic touch to the dénouement, which is brought about by a Dr. Duclap, who shoots Mr. Jones, and by so doing throws the hesitating Angelique into the arms of the colonel. There is much amusing byplay among the minor characters, and the only considerable blemish on the work is the introduction of a wholly impossible priest. (Houghton, Mifflin & Co., \$1.25.)

JOHN PAGET, a novel, by Sarah Barnwell Elliott, is a recent contribution to semi-religious literature of the argumentative type. The story is not that of John Paget so much as it is of a beautiful young girl, who is killed by slow torture between the sand bar of Knickerbocker society and the rocks of religious fanaticism, tossed on the waves of "feeling." As Abraham Lincoln once remarked: "If any one likes that sort of thing, that is just the sort of thing he would like." But both sides of the subject are well drawn, and some of the descriptive work in the opening chapters nearly approaches the poetic. (Henry Holt & Co. \$1.25.)

THE WARRIORS OF THE CRESCENT, by W. H. Davenport-Adams, is a history of India, written in a pleasant form, covering the period from the reign of Mahmud, about 1000 A.D., to the death of Aurangzeb, "The Last of the Great Moguls," which took place in 1707 A.D. Boys who crave exciting stories of adventure may enjoy their fill here, with the great advantage that they are learning history the meanwhile, and not drugging themselves with the shocking trash too often set before them under the delusive name of historical romance. Truth is not only often stranger than fiction, but it is often much more interesting. (D. Appleton & Co.)

LITTLE ARTHUR'S HISTORY OF ROME, by Hezekiah Butterworth. A first-rate little book of its kind, with numerous reproductions of famous pictures dealing with Roman life. It is a fit companion to "Little Arthur's England and France." (T. Y. Crowell, \$1.25.)

STORIES FROM THE GREEK COMEDIANS, by A. J. Church, M.A., is fit to rank with his "Story of the Odyssey." Amusingly written, it deals with comedies by Aristophanes, Philon, Demophilus, Menander and Apollodorus, and will serve to refresh many a truant memory as to the stories of such plays as "The Wasps," "The Frogs" or "The Brothers." Although, like most of the professor's writings, primarily intended for children, for whom he has the rare gift of writing understandingly, this capital book will be much appreciated by the average adult who may want to know something about the Greek Comedies, but would have to confess that his early education in the classics did not extend to a familiarity with the original text of the famous "Frogs." (Macmillan & Co., \$1.00.)



CORRESPONDENCE.

OIL PAINTING QUERIES.

A. B. M.—The oil colors used for painting an English hare would be light red, raw umber, ivory black, yellow ochre and white for the local tone. The shadows would be painted with burnt Sienna, raw umber and a little permanent blue. For the deeper touches, madder lake may be used with a little ivory black and burnt Sienna. A pheasant may be painted with bone brown, white, yellow ochre, light red and permanent blue, with madder lake and ivory black added in the shadows. For the warm, reflected lights and bright tones in the plumage, substitute medium cadmium for yellow ochre. It would be advisable to study the plumage from the natural bird, using the colors as above directed.

N. B. M.—French retouching varnish may be removed from an oil painting without injury by subjecting the surface of the picture to the fumes of alcohol in the following manner: Procure a tightly made wooden box exactly the size of the canvas when stretched. Lay the oil painting on the bottom of the box face upward. The lid is now lined with a sheet of cotton batting which has been soaked in alcohol, the cotton being firmly fastened in place by small tacks. When the box is closed there should be at least two inches clear above the face of the painting. If properly managed, the fumes of the alcohol will entirely remove the varnish without injuring the picture. This process will occupy a few hours, or days, according to the hardness and thickness of the varnish.

M. A. N.—For painting the picture called "The Old Familiar Melody" the following scheme of color can be used. The landscape in the background should be of a warm green, slightly inclining to gray. For the darkest parts of the foliage use Antwerp blue, cadmium, white, ivory black and burnt Sienna, adding raw umber and madder lake where needed. Paint the little bits of blue sky with permanent blue, white, light cadmium, madder lake and a little ivory black; the same colors, with the addition of raw umber, can be used for the water. Paint the distant hills with permanent blue, white, madder lake, yellow ochre and a little ivory black, and the grass in the foreground with light zinob green, cadmium, vermilion, white and ivory black, with madder lake, Antwerp blue and raw umber added in the shadows, omitting the vermilion. The girl standing with the lute in her hands is dressed in white silk with a bodice of blue and silver brocade. Paint this with Antwerp blue, white, cadmium, madder lake and raw umber, with ivory black and light red in the shadows. The white silk skirt is painted with white, yellow ochre, cobalt, a little ivory black and a very little rose madder. The high lights are afterward put in with ivory white. For the hair, use light red, yellow ochre, white, raw umber and a little ivory black. The girl leaning on her hand has very light blonde hair, and wears a costume of old rose and gold brocade. This has for its local tone a warm dull pink, made with yellow ochre, madder lake, white and ivory black, with raw umber, deep cadmium and burnt Sienna in the shadows. The third female figure, seated in the immediate foreground, has drapery of pale warm pink, a rich complexion and chestnut brown hair. The youth in the foreground has a doublet of crimson velvet trimmed with silver gray fur. The tights are also of gray, which harmonizes with the fur. The hair is very dark brown and the complexion warm and ruddy.

J. C. J.—In oil painting white always needs modification with some other color. If it is cold, a little ivory black may be added; if warm, a little burnt Sienna; if brilliant, a little Indian yellow or yellow ochre. Most whites, in warm evening light, may be best represented by brilliant yellow modified as above, silver white being kept for the very purest only. In distant clouds, a little vert emeraude and rose lake added to the white for the lights give an excellent result. Some artists use Naples yellow for white. Such a thing as absolutely pure white is seldom if ever needed.

H. G. C.—To remove fly specks from an oil painting, wash the picture over with a soft damp leather, rubbing very gently. Dry with a soft silk handkerchief. If the specks are obstinate, lay a soft wet rag over them, wringing it out in fresh water, and replacing it upon the dirty parts of the picture until they can be easily removed. This will, perhaps, require several days' treatment, but the method is safe. Then wash the picture well with a soft sponge or leather, and dry thoroughly. Rub it over lightly with clear nut or linseed oil. Spirits of wine or turpentine attain results more quickly, but if used carelessly and without experience they may remove the paint.

PASTEL PAINTING.

A. F., Montreal.—(1) Your objections are well founded, but are not new. It is because the glass is so essential to the preservation of pastel work that large pictures in this medium are not to be recommended. In transit, the glass might easily be broken, and in such a case the picture would be ruined. Impasto should always be avoided in pastel painting. We have known the mere jarring of a frame, in hanging the picture for exhibition, to cause the loss of very essential touches put in heavily for accents in the finishing of the picture. (2) Avoid using the lakes too freely. Vermilion is preferable in the composition of tones, and the heavy shades may be modified by overlaying them with blue and carmine, the only way to secure transparency at pleasure. Do not make too much use of the fingers in blending the colors, as this would destroy the transparency and softness, the richness and fullness which belong to the pastel. It is by hatchings that the effect is secured. The finger should only be used to merge the tones one into the other, and so lightly as not to injure the paper. This light rubbing being done, the delicacy of the tones should be restored by crisp touches. When all the light and dark places are indicated, a brown red pastel is used for the shaded part of the nose, the darkest part of the eyebrow, and the under part of the lips, and this warm color gives life to the whole.

CHINA PAINTING.

J. F. asks why her painting, which is perfectly smooth, in a little while gets full of specks, when there is no dust in the room. It is in the nature of your materials to do that, and is one of the bane of beginners in china painting. The hard glaze of the china absorbs none of the paint, and each particle coarser than the others draws them to it. If fired in this way your work is spoiled. Learn to work smoothly with the least possible me-

dium after your paints are prepared, and they will not "crawl." When they do, dry your piece in the oven, then with your needle remove the specks, and carefully fill up the white spot with the point of your brush, very lightly, and matching the color perfectly.

J. E., Steubenville, O.—The vellum tint is the proper thing to use on china in order to give it the dull Royal Worcester effect, and if the colors generally sold in powders prepared for this style of work are employed for painting over the vellum they will certainly also fire up opaque and dull. If the Lacroix colors are painted over a vellum tint they will come up with a gloss. You gain a much more opaque effect by having the vellum tint fired first before putting on the design and then working over it than is possible by scraping the tint off within the lines of the drawing.

J. C. T.—If your colors remain dull and are liable to rub off, it must be that on each occasion the china was under-fired, and the colors were not fused into the glass. Why did you add flux and fat oil to the colors? It is both undesirable and unnecessary. The Lacroix tube colors are already fluxed and mixed with oil. If too thick, a little lavender oil, which partakes of the nature of a spirit, is as good as anything for thinning. Turpentine also answers the purpose, but has the disadvantage of drying up too quickly through rapid evaporation. When tinting, add a little flux to the color and you will improve the glaze and secure a more even tint. Cooley's tinting oil and about as much turpentine, added to the pigments, makes a most reliable mixture for tinting, and one very pleasant to work with. Nothing less than rose heat in firing will bring up a good glaze and properly secure the mineral paints.

E. H., Cedar Rapids.—You are right in supposing that the dull ivory tint similar to that on Royal Worcester ware is obtained by the use of gouache color. The preparation employed is generally known as ivory vellum for grounding. Different vendors put it up under various names, but it is in effect the same thing, and may be depended on if received from any reliable firm. We are, however, inclined to advise amateurs to ask for it ready ground and in a moist condition. It saves much trouble when used in this form, needing only, if too thick and paste like, to be re-mixed with a little copaiba oil and spirits of turpentine, and can be thinned in this way to the proper consistency. If bought in powder, it needs grinding for a very long time with the same vehicles already mentioned, until perfectly smooth and of a cream-like texture. It is applied to the china, as in other tinting, with a broad flat brush, and is afterward blended, until quite even and apparently dry, with a pad made by covering some cotton wool with a piece of soft, fine old cambric or silk. Ivory white ware takes the vellum tint much better than French china; the hard glaze of French china does not absorb the tint in the same way as the softer glaze, and the china is therefore apt to shine through unless two coats of vellum are applied. It is possible to put on a second coat before firing if the piece is dried hard in an oven before the second application; but there is a risk of dragging off the under painting when the work is attempted by unpractised hands.

L. L. T., Birmingham, Ala.—The water-lily ice-cream cups in Belleek ware may be obtained from M. T. Wynne, 65 East Thirteenth Street, New York.

SUNDY QUERIES ANSWERED.

H. C.—The terms "tones," "tints" and "hues" are often confounded. Tones are the different degrees of intensity of which a color is susceptible, according to the admixture of white or black; but these are sometimes called tints when mixed with white, and shades when mixed with black. Hues are the "brightnesses" produced by the mixture of two or more colors.

K. F.—You ask us to name some colors that may be used as substitutes for flake white, lamp-black, chrome yellow and Prussian blue. For flake white use zinc white; for lamp-black, ivory black; for chrome yellow, chromate of strontia (strontian yellow), and for Prussian blue, a good ultramarine or Antwerp blue.

A. T. S.—The articles on Woodcarving you mention appeared in the issues of The Art Amateur for the months of November and December, 1893, and January, 1894. The price of these numbers is the same as usual—thirty-five cents.

B. G. R.—(1) There was not much art in Munich during the fifteenth century. Little was done before the early part of this century, when Ludwig I. brought Cornelius (born 1787) from Dresden to decorate the palace and museum. Among the early painters connected with Munich we find the names of Christopher Schwartz, who died in 1594; he studied in Venice, and there are some frescoes by him in the palace and some of the churches; Van Ach (1621), Bartholomew Brangner and Carlo Lothe. The famous artists of Germany were Holbein, the younger (1490-1554), Dürer (1471-1528) and Lucas Cranach. (2) Unless you have a reputation or do particularly fine work, there is little or no chance of realizing enough to pay cartage and framing of your pictures through art sales in this city. You had better try and dispose of your work through the local market. For further information write to the firms listed in our advertising columns. (3) Do not have your pictures restored except by a thoroughly responsible person. Possibly Professor Carter, of Denver, in your State, can name some one in that city who could undertake the work. It is usually better to have a picture cleaned rather than restored. Of course, if the back of your canvases or panels are decaying, the painting should be transferred to a new surface.

M. B. H.—For your painting of chrysanthemums a frame with a plain gilt surface will be most suitable. It may be of planed chestnut that shows the grain through the gilt, or of wood with the rough finish that gives a frosted appearance to the gilt. The best effect would probably be obtained by having the surface beveled to slant back from the canvas instead of forward. Regarding the smaller painting, a gilt frame, if burnished, would "take away from the beauty of the yellow roses;" but a gilt frame of the kind suggested above would not. White enamel with a gilt beading would also look well.

ZETA.—Your best course would be to advertise in the New York daily papers (The Tribune, Times and Evening Post) devote a column or more to educational advertisements, suggesting the exchange of references. You might also enter your name in the books of some school agency as desirous of obtaining an engagement as teacher.

A CORRESPONDENT sends the following receipt for Grecian varnish, which we were unable to give to J. J. R. in the March issue: three ounces of fir balsam, two ounces of fourth proof alcohol, and one ounce of turpentine; none but the best alcohol will "cut" the balsam.

R. C. P.—The annual exhibitions of the National Academy of Design and of the Society of American Artists are both open to women painters. There is also an exhibition of pictures by women held every year in this city. Of this information can be obtained by addressing Miss Emily Slade, 58 West Fifty-Seventh Street.

TREATMENT OF DESIGNS.

GESE.

To facilitate copying the rather exacting outlines in this study, it is best to strike one or two working lines each way—horizontally and vertically—on the plate and on the canvas or the paper.

OIL COLORS.—The tints of the background will have to be carried out to the edge of the canvas on every side. These tints may all be produced with light red, cobalt, light cadmium, raw umber, ivory black and white. The background effects may be laid in broadly first, and as the pale yellowish tints of the foreground are approached, they may be carried over the outlines of the geese, not heavily enough to lose them, but merely to give a good surface that will afterward be useful in representing the feathers and quills. A very little black is to be introduced in the shadows, and the pale tint upon which they lie is to be continued down. The shadows themselves must all be kept defined. The one on the extreme left seems short in comparison with the others, but it is because the neck of the goose above is stretched up, so as to be nearly vertical. Nothing need be added to the palette for the geese, unless it may be a little burnt Sienna for the deepest touches in the feet and bills.

WATER-COLORS will want a similar palette to that used in oils, except that rose madder may take the place of light red, and new blue that of cobalt. After the paper has been properly stretched and the sketch made, it should be evenly dampened again. The prevailing light tint of rose madder and light cadmium is then carried over the entire colored surface, excepting where direct light is on the geese. Where distinct feathers are in the light, it is difficult to spare them all, but they can be taken out with stiff blotting-paper cut to a point. The first light wash will do much toward the general delicate shadow on the geese. Very thin local washes of new blue are then to be applied to the cool parts, and the deep, warm markings require rose madder and raw umber. These two colors will also serve for the dark, warm tints in the background, and new blue and light cadmium for the greenish tints. Many copyists will prefer to use Chinese white for the direct light on the geese; this method is easier, but is less likely to result in delicate, pleasing effects.

"A MOUNTAIN LAKE."

In copying this study, the sky will be found a particularly good example of the peculiar greenish hue so often seen at sunset. A little more light might be thrown upon the grass in the foreground to the right, and less brown could be used in the shadows of the reeds at the left.

OIL COLORS.—Draw first upon the canvas the line of the distant hills against the sky, then indicate the direction of the shore where the bank meets the water on both sides, making the little house to the left a terminal point. This will give the idea of the perspective of the composition, which will be carried out by the details when finished. Begin with the upper part of the sky, and paint the clear delicate blue first, gradually working down to the horizon where the warm pink clouds are seen. For the blue tones, mix permanent blue, white, light cadmium, rose madder and a very little ivory black. At the horizon omit the blue and add a little raw umber in the clouds. The colors used for the blue sky will also give the purplish tones of the distant hills, except that yellow ochre must be substituted for cadmium; less white should be used, and cobalt instead of permanent blue will give a softer gray to the highest hill-top. The foliage of the trees is painted with Antwerp blue, white, vermilion, cadmium, ivory black and raw umber, adding burnt Sienna in the deep shadows. In the softer greens madder lake is used in place of vermilion. The grass in the foreground should be kept lighter and more brilliant than the other greens. For this, therefore, light cadmium may be used with the local tone, mixed with vermilion. Paint the trunks of the trees with raw umber, yellow ochre, burnt Sienna and ivory black, adding white as needed, and in the bright touches of light a little cadmium also. For the clay banks, mix yellow ochre, white, raw umber and light red, with a little ivory black and permanent blue in the grayer tones. Add burnt Sienna in the deeper shadows along the edge of the water. The same colors given for the trees and upper blue sky will serve for painting the water, raw umber being added throughout to give the brown effects.

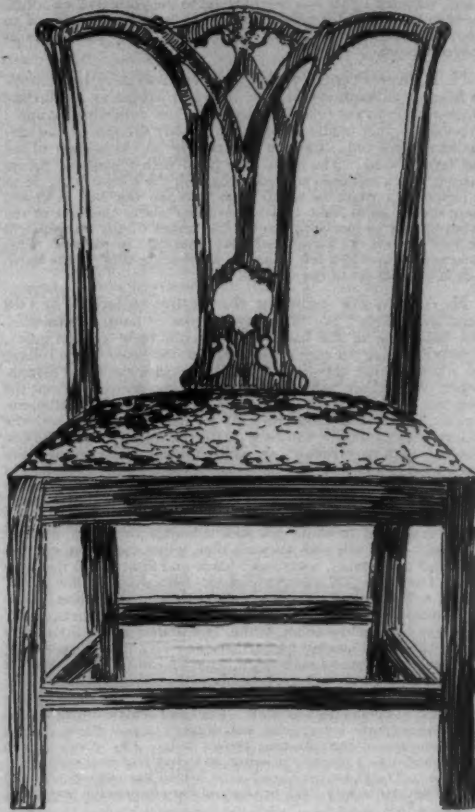
WATER COLORS.—The heavy-grained paper used for this study should be well stretched, leaving a margin of about two inches outside the line of the painting all around. Draw in the general outlines of the composition very lightly with a fine, hard lead-pencil, and then proceed to wash in the sky, using cobalt, rose madder, lamp-black and yellow ochre. Use sepia and vermilion in the darkest parts of the clouds, and touch in the brilliant lights with rose madder and cadmium, shaded at the edges with a little soft wash of lamp-black and cobalt. Lay in the tone of the distant hills with cobalt, rose madder, yellow ochre and lamp-black. For the brilliant greens of the foliage and grass in the foreground, use cadmium, vermilion, Prussian blue and lamp-black, adding rose madder and sepia in the shadows where no vermilion is used. The trunks of the trees are painted with sepia, cobalt, yellow ochre and light red, adding rose madder in the cooler grays. The water is put in with a broad wash, lighter in color than the general effect, and the shadows and dark reflections are then run in with separate washes after the first is dry. Use large round brushes for this and keep the tones flat and broad. The colors for the water are sepia, yellow ochre, cobalt and light red, with rose madder and lamp-black added for the richer tones. A wash of clear cobalt may be run in for the blue reflection in the foreground at first, and then subdued with the general tone used for the water. The sandy banks of the lake are painted on a higher key than in the oil study, and may be a little grayer in effect. Use lamp-black, yellow ochre, raw umber and rose madder. For the little house, use sepia, yellow ochre, lamp-black and rose madder, and for the man's shirt, vermilion, rose madder and sepia, giving a warm tone to the boat with sepia, light red and cobalt. The reeds in the foreground to the left must be delicately drawn with a fine brush, and the lights taken out with blotting-paper cut to a point. Make them grayer in the shadows than they are suggested, and warmer and brighter in the high lights. Mix for these light cadmium, Prussian blue, vermilion and lamp-black, substituting rose madder for vermilion, and adding yellow ochre in the shadows. Pointed camel's-hair brushes will be found to be best for drawing in small details when finishing.

PASTEL.—This study should be painted on velvet pastel board. Draw in the outlines of the tree-trunks where they are prominent, and the lines where the shore and water meet. The greens in the foreground and trees are green (medium shade) over yellow. A darker shade, with some purple and blue, can be used for

the shadows, and light blue, pale yellow and a touch of pink for the lights. The water will require the same colors, with the addition of light blue and very pale purple for the lighter portion. These colors should be laid on first in vertical and then in horizontal strokes, in order to give the effect of reflection. The little house is a light shade of raw Sienna and green. The distant hills are greenish blue, with some light yellow. The sky is a light greenish blue, made by laying light yellow delicately over pale blue, getting pinker and yellower as it reaches the hills. The clouds are of yellow ochre, with a little pale purple, pale blue and pink, and yellow for the lightest portions. Keep the foreground more decided in color and drawing than the background, and be very careful to avoid monotony in your greens.

APPLE BLOSSOMS.

OIL COLORS.—If canvas is used, it should be fine in texture, or else prepared with a heavy underpainting well scraped down to a smooth surface. A thick panel of oak, maple or other well-grained light wood makes an effective background, taking the design entirely in a decorative sense, without suggesting the sky. The colors used for the background are per-



CHIPPENDALE CHAIR. REDRAWN FROM DR. LYON'S "COLONIAL FURNITURE OF NEW ENGLAND." (HOUGHTON, MIFFLIN & CO.)

manent blue, white, a little cadmium, rose madder and a very little ivory black. In the deeper touches at the left, suggesting shadowy leaves, add raw umber, and in parts, light red. The soft gray tone at the right side is made with ivory black, white, yellow ochre, a little cobalt and vermilion. For the green leaves, use Antwerp blue, white, light cadmium, vermilion, raw umber and ivory black, substituting burnt Sienna for vermilion in the shadows. Paint the stems with raw umber, white, yellow ochre, ivory black and burnt Sienna. Make the thicker stems, especially those at the top and bottom of the canvas, somewhat stronger in color and less green than seen in the study. A little bone brown and madder lake added to the local tone will give the stronger touches, and may also, with a little permanent blue, be used in the shadows beneath the leaves. Lastly we come to the blossoms, for in order to keep these pure in color it is well to paint the general effect of the surroundings first. A medium tone of very pale fresh pink, made with white, rose madder, a little yellow ochre and a very little ivory black, is laid in for the lighter parts. The highest lights are of the same colors, with more white added. For the shadows, use madder lake, yellow ochre, white, raw umber and a very little ivory black, adding light red in the deeper, warmer, reflected lights. The yellow stamens are painted with cadmium, white, yellow ochre, raw umber and light red, adding a little permanent blue in the green centres. These should be touched in carefully with a fine sable brush after the petals are finished. Paint the bees with a small pointed sable, also using light cadmium, black, rose madder and white. In shading the wings, raw umber and a little vermilion is worked in, with white and cadmium.

WATER COLORS.—Having sketched in the design on heavy white paper faintly tinged with yellow ochre, wash a delicate tint of pink over the blossoms, using rose madder, yellow ochre and a little lamp-black. In the shadows use the same colors, to which should be added a little sepia. Cobalt may be substituted for black in the bluish tint, and light red will be useful in the deeper pink of the buds. For the yellow stamens, mix light cadmium, raw umber and a little vermilion; the

darker stamens are drawn in with sepia and light red. The branches and stems of the blossoms are painted with sepia, yellow ochre, cobalt and light red. In the warmer shadows, a few touches of rose madder and cadmium are run in. For the leaves, which are not a very vivid green, use cobalt, cadmium, vermilion and lamp-black, adding sepia and light red in the shadows. Yellow ochre may be substituted for cadmium and rose madder for vermilion in the softer and grayer tones. The background is washed in at first with a medium tone of blue, leaving the right-hand corner clear for the delicate gray wash. The colors needed for the general effect of warm blue are cobalt, yellow ochre, rose madder and raw umber. In the light gray cloud, use yellow ochre, lamp-black and light red. Make this wash very thin and delicate, merely staining the paper with the faint warm tone needed for the suggestion of a cloud. After the sky is dry touch in the wings and bodies of the bees, using a pointed brush very delicately. Put in the wings with cadmium, lamp-black and light red, and the bodies with cobalt, sepia, cadmium and rose madder. Draw the legs with lamp-black, cadmium and vermilion in the finest lines, making them very delicate and slender. Keep the colors clear and brilliant, and take out the high lights with blotting-paper where a crisp line is necessary.

PASTEL.—This study can be painted on velvet pastel board, but would be easier to paint and in all probability look more effective on light blue cartridge paper. In this latter case your background would not need to be painted. Draw in the whole outline very carefully. The whites of the flowers are a warm pinkish white, modified in places by cool white or pale blue. The shadows are pale blue and pale blue gray. The buds and parts of the petals require a deep pink and in places touches of pure red. The yellow stamens are a light shade of cadmium and the stems are greenish gray. The leaves are green over yellow—light green with a little light blue; light yellow of the same shade as yellow ochre over a little light green and various shades of blue gray, yellow gray and green gray. Care should be taken not to have all the flowers and leaves equally prominent; some melt into the background and some cut out sharply. Use light blue with the color of the bees, so as not to make them too prominent. The part that should be the most definite is the cluster of leaves and flowers in the left corner.

DESIGN FOR SATIN APPLIQUE.

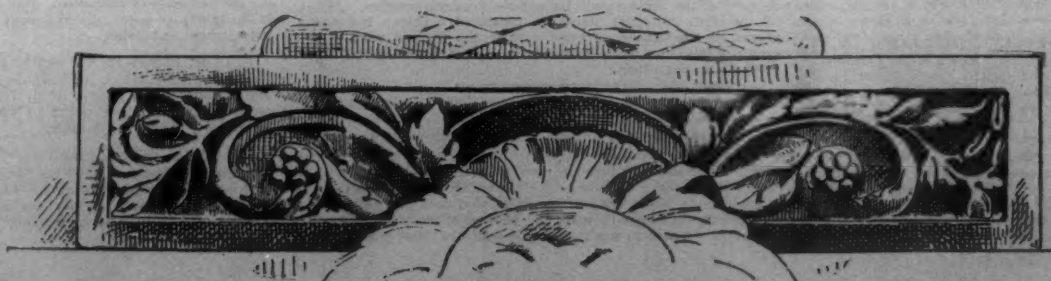
THIS design can be worked in green, white and gold upon reseda green cloth or soft thick Gobelin green silk. Transfer the entire shapes of flower corollas to the satin; cut out disks, allowing a sufficient margin to wrap over the edges where required. Prepare a smooth paste of rye flour, to which a little gum tragacanth has been added. To prevent the satin from fraying, brush the paste lightly over pieces of thin glazed muslin or Manila paper, cut out to the exact sizes of each bud and flower. Lay the satin disks upon the backing, smoothing them down, and before they are dry press heavily with a well-warmed flat-iron. Slit or notch the satin to fit the curves of the petals, pasting back where it is possible. Outline and attach the buds and flowers to their places by sewing raised Japanese gold thread around each petal of the uppermost flowers. If desired, each disk can be completed before its attachment to the foundation by shading the under petals with washes of water-color or stitched lines of a soft yellow green radiating from the centre. Mark the difference between the upper and under petals; in the latter the lines of shading are closer. Embroider the central trefoil solidly in green similar to the foundation cloth or silk. The inner cup can be of chrome-colored or pale orange silk edged with bright yellow or vermilion. The little circles or stamens should vary from light to deep yellow, and the filaments should be of gold thread, yellow and gray green silk. The leaves and stems should be shaded from dark to light green and pale brown. If the leaves are also to be of satin, use dull yellow silk for veining and outlining. Occasionally a soft silk cord may be introduced under the stems, to raise them. Many of the old French appliques have tufts of wadding inserted between the flowers and the backing to lift portions of the flower corollas from the foundation. Extreme care is required in doing this, so as not to warp the foundation.

DECORATION FOR CUPS AND SAUCERS.

VIOLETS.—A pale tint of either ivory yellow, Chinese yellow, yellow brown or yellow green can be used for background. When dry, the spaces for the flowers can be removed. For tinting the flowers, use violets of gold, carmine and purple, with bleu riche and occasional touches of bleu fonce, mixing yellow and black, according to the depth of tint desired. As all violet tones appear redder after than before the fire, make necessary provision for the change by adding blue. When two firings are proposed, this addition is reserved for the second firing. Pure tints of red and of blue touched in separately produce the most vivid of purples. Dull secondary tints are obtained by mixing violet of iron with blue, but care should be taken not to mix this red with the oxides of gold. The inner and outer edges of this design can either be filled in with fluted gold, or a mere line of gold can be used to separate the ground tint from a deeper shade of the same. Another way is to carry a delicate tint of light violet of gold within the cup and to lightly grade it off to a mere film with the dabbler.

ASTERS.—The centres can be of jaune à meler, or silver yellow. The flowers can be tinted in every shade of violet, verging to carmine, purple or violet of iron. The direction for painting the violets can also be followed in this design. For shading the prominent parts of the flowers, give crisp little touches of shadow on the under edges of the petals, using thicker color than where a strong light is supposed to be falling. Exquisite effects could be obtained by reserving the vivid tints for the uppermost petals, letting the further, or under petals, become gray and dim as they recede. Touches of green, or blue and black added to carmine, or of yellow enough to blur the violet tints, produce these middle tones. They serve the double purpose of enhancing the brilliancy of the vivid colors, and of blending them harmoniously into a contrasting background. The stalks should be in green and brown, or in green shaded with purple. For the leaves, use yellow green and vert noir. The shadows should be sharp and angular. For the deepest tints, mix purple with silver yellow, blue and black. If it is preferred to outline this design in fluted gold, it is best to tint the background, remove the flower spaces, and fill in these outlines, as well as the edges and the handles, upon the clean china before the first firing. A light polishing with the glass burnisher may reveal weak spaces in the gilding that it is desirable to retouch after tinting the flowers, and before the final firing and burnishing.

BLUETS.—The treatment in the July number of The Art Amateur for the bluet border should be followed in painting this design.



FERN DECORATION FOR A PLATE.

SKETCH in the design, and then, if desired, tint the entire surface of the plate with an even, smooth tint or shaded color from the centre to the edge. When nearly dry wipe out the color where the ferns are to be painted, unless the ground color selected should be a pale green or yellow, because any other would influence the greens and mar their purity. If you lack experience in painting one color up to the edge of another, and still retain a clean, true, sharp outline, it would be better to have the plate fired before attempting to paint the fern leaves. Quite a variety of shades of green may be obtained by blending yellow for mixing with apple green, or the different colors may be used as they come from the tubes. Here is an excellent opportunity to exercise one's own judgment in the selection of tints, by varying the shades to suit one's fancy. Be quite sure, however, that the greens are harmonious in tone. We would suggest that they be rather warm and rich, with additions here and there of a touch of brown, which will enhance the general effect. This design would also look well painted in one flat, even tint, and outlined with raised paste, which after firing should be covered with gold. Care must be exercised in painting the stems; they should be true and clean, and neither thicker nor thinner than given in the design. A weak, hesitating line for a stem frequently spoils the entire work, particularly if it is uneven, and irregular.

LINDEN DECORATION.

HAVING sketched in the design, tint the plate with a pale, delicate wash of color or a matt ivory finish. If color is used, select one which harmonizes with the prevailing color of the border, green. Any of the greens would do, and these would possess the advantage of not requiring to be cleaned out, except for the white blossoms. In painting the leaves, be sure to have a pleasing variety of browns and greens, and take care to have the light and dark tones properly balanced. Where the underside shows, add a touch of carmine No. 1 to apple green and mixing yellow. Define the veins neatly and accurately on the reversed leaf. The easiest way to do this is to wipe out with a pointed stick. Apple green, mixing yellow, brown green and green No. 7 will afford sufficient variety. The deep touches may be put in with deep purple brown and violet of iron; these will also serve for strengthening the shadows and defining the pointed edges. This plate could be finished for one firing, but

it would be better to give it two, reserving the final touches for the latter. An exceedingly rich treatment would be to paint the entire design in gold and silver. There are three distinct shades of gold—red, yellow and green, and these could be very effectively used either with or without raised paste. Another good way would be to paint the whole design in shades of brown upon a yellow ground, using violet of iron and Vandyck brown for the darkest markings.

SNOWDROP BORDER.

If the design is used on four-inch tiles for a fern stand, a background of vert noir, deep Brunswick brown or of pale azure blue could be used. For dark backgrounds the color scheme needs to be more brilliant than for a light surrounding. Ivory yellow, vert chrome, grass green and vert noir can be used for the leaves, calyx and buds. The flowers can be shaded in black and blue, or with black and mixing yellow, according to the tint used in the background. If the design is outlined in black or bitume, flat, ungraded tints will suffice. In this case let the brush be well filled, and a full, free stroke used, so that one firing may suffice.

EMBROIDERY DECORATION—SNOWDROPS.

THIS design could serve as pattern for satin-stitch embroidery on linen, or for outlining in tinted threads or silk. If used for color embroidery, shade the three outer petals in blue gray as they recede toward the light green calyx. The shorter inside petal can be of the palest yellow green, the little cross vein being of a darker shade. The stems can be in yellow green, and the painted grass-like leaves in blue green. The buds should be alternately white, gray and pale yellow green.

NASTURTIUM BORDER.

THIS design may serve as suggestions for the decoration of many articles by adapting it in a variety of ways. If, however, the ability to do this is lacking, it will have to be traced and transferred to the object to be decorated. Nasturtiums differ in tint, even those growing on the same plant varying from pale yellow to deep orange, and from red to dark, rich velvety browns, so that there is ample scope for the taste of the decorator to display itself in his choice of colors. The design must first be sketched in with either India ink or carmine. Sil-

ver yellow is a very satisfactory color for the yellow tones, and may be used in a thin wash or its full strength. This may be shaded with brown green, with a touch of black green No. 7 in the deepest parts. The red tones can be made with carnation, deep red brown and violet of iron. A very brilliant color may be obtained with either capucine red or orange red. The browns may be painted with either yellow or chestnut brown for the warm tones, and brown No. 4 or black brown for the deeper and cooler shades. The flowers generally have deep rich markings in the centre, which should be plainly indicated. The little spur at the back of the flower is generally of a greenish yellow. The leaves and stems are pale green, and may be painted with either moss green J or a mixture of apple green and mixing yellow shaded with brown green. A little carmine may be lightly applied to the under side of the leaf.

FLORAL SPRAY.

OUTLINE this design in purple, and gild the flowers, buds, stems and grassy leaves. Use pale gold for the nearest petals, and deep and red gold where they are in shade. The buds can be in pale red and green gold, and the leaves and stems in green gold. After a first fire, polish with the glass burnisher and shade with purple upon the gold. The background can be of any tint desired, graded or gold filmed, glazed or in gouache colors. After the second fire, mark in the shadows with an agate burnisher, leaving the remainder of gold frosted.

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THE World's Columbian congress has set apart two weeks for an art congress, beginning among the last days of July. The 1st, 2d and 3d of August are to be given to ceramic art. Some noted foreign artists will favor this body with their presence. Addresses will be made and papers read by both foreign and American ceramic painters. Herr Till, of Dresden, and Madame Hortense Richards, of Paris, are names that lend interest to the meeting. All of our noted workers are expected. This recognition, it is hoped, will assist materially in placing china painting on a better footing than it has been heretofore, and secure for it a higher place among the sister arts in all succeeding exhibitions.

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